tower to lane : tower to lane :

McGILL DAILY

no one named warren here

Vol. 54 — No. 40 MONTREAL, FRIDAY, NOVEMBER 13, 1964 3 cents

Heavy Dorval fog holds Mark Lane airbound over city

One of the heaviest fogs to strike Montreal this year kept New York attorney Mark Lane hovering over Dorval Airport for nearly an hour before his flight was rerouted to Ottawa and thus prevented him from addressing McGill last night.

It was at first hoped by Debating Union President Ross Lambert that Lane could be brought by bus to Montreal and speak, although delayed an hour. Once again, the weather intervened and this, coupled with the bus schedule, held up his arrival in this city until shortly after midnight.

Arrangements were made by telephone late last night with the result that Lane will speak from 1 pm today in the Union Ballroom.

The plane itself arrived over Montreal on time— 5:45 pm — but was forced to fly on to Ottawa some time later. The Ottawa-to-Montreal bus left late, and the Debating Union learned of this only at 8:30.

Lambert then spent two hours in the Leacock building explaining and apologizing to the many who arrived while other members of the Union alerted the news media of the catastrophe.

Lane, who claims that the Warren Report suppressed vital information and that Oswald, if guilty of the assassination of the late President Kennedy, did not undertake it alone, is expected to speak at length, as he has in past.

Georges Monette

DANCING GIRLS!! or one anyway. This Italian Tambourinist is practising diligently for the upcoming ISA Variety Show.

Falsely set fire alarms plague Leacock Building

by MARTY FREEMAN

At 2:55 yesterday afternoon the now-familiar sound of a fire alarm echoed through the Leacock Building.

"The fire boxes in this building are long past testing time", quipped Charles Shepard, superintendant of the new structure, in response to the latest false alarm set off there.

For over a week the administrative staff of the Leacock Building has been plagued by a rash of similar incidents which have kept the 28 fire stations throughout the building in a state of disrepair.

By 'calling wolf' too often, Shepard claims that the pranksters involved are endangering the lives of many students, should a genuine fire break out. Consequently, severe action will be taken if the responsible parties are apprehended. The possibility of a heavy fine and expulsion are being considered.

The six members of the building staff are hampered in their efforts to catch the culprits by the number of fire boxes and the inaccessibility of some. "I would need 28 men to keep the building properly covered," Shepard claimed.

The system used to set off the alarms has remained the same. The glass rod which holds the switch closed is broken in the morning. Later in the day the switch is pulled, and the 'alarmist' quickly disappears. Otherwise the glass is broken in the afternoon and the alarm sounded the following morning. The University administrators are at present without a supply of these glass rods because the Leacock Building is still under the management of the contractors. Each time a rod is broken it must be reinstalled by a building electrician.

Last Tuesday all the rods were replaced, by now seven have been broken and several of these switches have been pulled. Yesterday, stations 2 and 18 were rung.

Fire alarms are not the only headaches the Leacock staff has to contend with. Earlier this week a hose in the basement was pulled out to its full length and it took fifteen minutes to be recoiled. However, this incident was termed "harmless' by Shepard in comparison with the false alarms.

Procedural rules passed

L'UGEQ stages initial meeting

Yesterday evening the first meeting of l'Union Générale des Etudiants du Québec adopted a ten-page folio of rules of procedure for subsequent congresses.

The meeting was opened and convened by Monsieur Guay, who welcomed about 300 delegates from all the French universities and classical colleges of Quebec. He initiated proceedings by reading several messages from various organizations including the C.U.-C.N.D., the Council of African Organizations, and the R.I.N.

The effect of these good-will missives was somewhat dampened by his announcement that L'Association des Infirmières Etudiantes (The Student Nurses Association), though invited to participate, had withdrawn from the proposed Union.

This was done on the grounds that the Nurses had internal problems yet to be solved and were worried about the question of the difference between association in the Union and affiliation.

Monsieur Guay then introduced Dr. Jacques-Yvan Morin, a former Secretary General of the University of Montreal and professor of International and Civil Law, who chaired the Congress. Morin undertook the difficult task of regulating all the questions from the floor and to judge upon various points of procedure.

After much lengthy debate concerning voting privileges and representation, the General Assembly adopted the ten-page folio of rules of procedure, with several amendments of text.

The evening drew late as they continued on to consider the document on rules regarding the election of the executive.

L'Union Générale des Etudiants du Québec, attracted some 300 delegates to the University of Montreal, including other universities, the classical colleges, the "normal schools", the technical institutes, and *observers* from McGill and other English-speaking Quebec universities.

Each institution may send delegates to represent each faculty existing in that place of learning. A faculty may send one delegate for the first 400 members, and additional ones on a scale determined on total faculty population. If no oen faculty can muster 400 members, then two lacking this amount might team

(Continued on page 6)

Plessz speaks on West Africa :

Economic intergration necessary

by AARON SARNA

Nicolas G. Plessz, Senior Economic Affairs Officer of the United Nations In Geneva, said yesterday that foreign trade from abroad militated in favour of economic integration in West Africa.

"Revenues from taxes account for the major part of the budgetary revenues of West Africa — about 60-80%," he said.

The economics expert delivered the third lecture of the Keith Callard series under the auspices of the McGill Centre for Developing — Area Studies.

The monetary national income of West Africa also has depended upon a uniform system of tariffs. In the past, the French territories received preferential prices on the French market for their primary products, consequently producers were paid highly. Imports were taxed heavily, with the landed price of goods soaring after taxation.

Plessz contrasted this situation with the non-discriminatory tariff of the British colonies which taxed exports not imports. The incidence of frontier smuggling grew in the French colonies to such an extent that almost one half of Dahomey's imports was contraband.

A further need for economic rationalization, Plessz maintained, is the elimination of disparate price differentials on primary products. This was one of the aims of the different custom unions set up after independence. They had a common external tariff and redistributed these custom revenues between the land-low countries and the coastal states.

Unfortunately, the land-low countries tried to raise duties themselves. There existed no arrangement for the regular transit or refund of duties already cleared in coastal countries. This West African Union succumbed when the member states reverted to their own system of duty levying.

The Equatorial Union of Gabon, Chad, Central African Republic and the Republic of the Congo was more successful. Through its "solidarity fund", the union's distribution of duties meant in effect the subsidizing of the poor nations by the rich ones. Yet, the UN expert felt that this was not too high a price to pay to achieve economic prosperity.

The problem of economic integration has become more difficult due to Ghana's changeover from a free trade area of low tariffs to a high duty restrictive system in 1961.

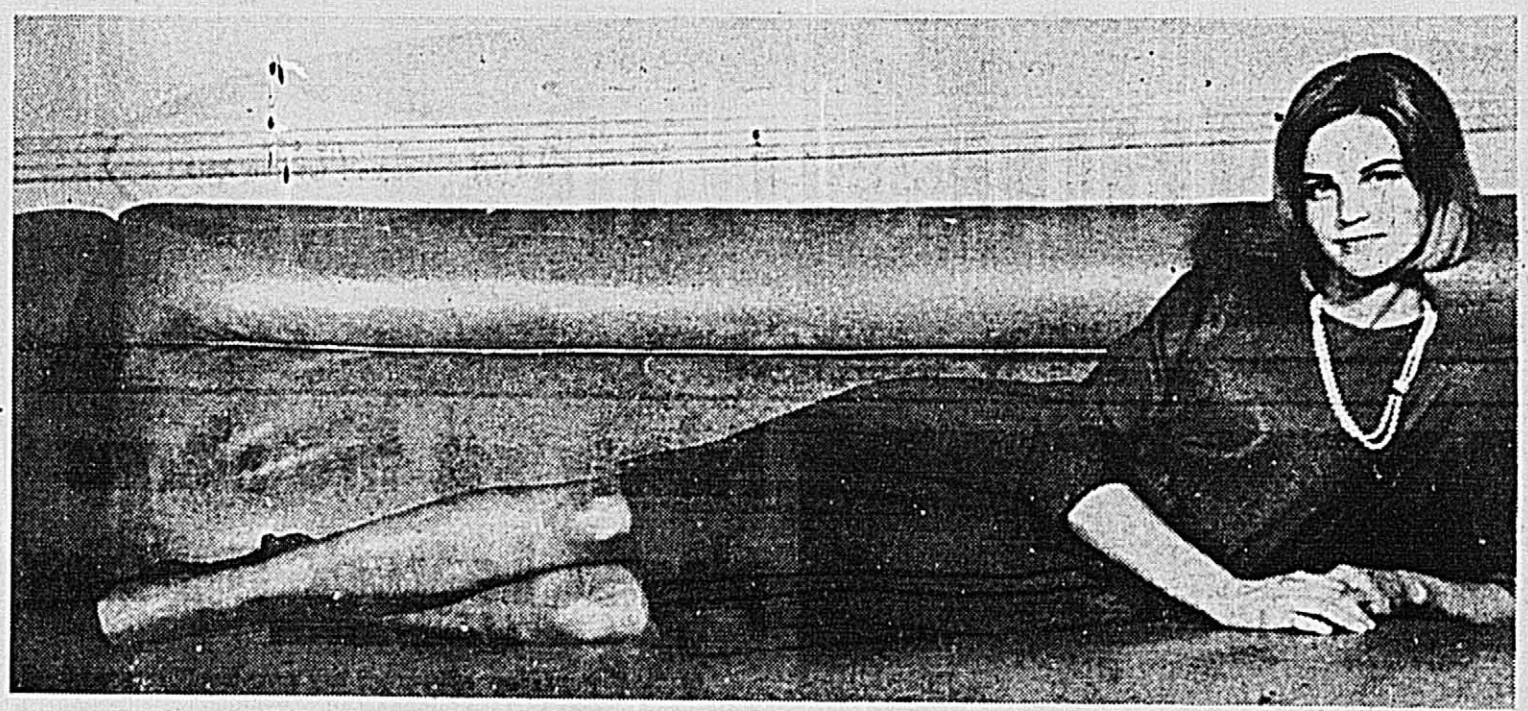
The future of the sterling-franc countries of West Africa, Plessz warned, must allow for a "spontaneous harmonization of customs duties." Economic considerations will have to override political dissension if West Africa is to make good her independence gains.

Fish, Lefcort receive criminal law prizes

Two fourth year Law students, Morris Fish, former Daily Editor-in-Chief, and Robert Lefcort have been awarded the John E. Crankshaw prize in Criminal Law for 1963 and 1964 respectively.

The annual award of $200 is granted in recognition of the importance of criminal law in the faculty courses and as a stimulus to its study. The prize was created in memory of the late John E. Crankshaw, Q.C., by his friends. He was himself a criminal lawyer and former lecturer at McGill.

MORRIS FISH



Sabo & Tawrell
Sylvia Heinrick has respectfully declined her selection as one of this year's Engineering princesses.

Coeds catch leprosy

CUP — The most beautiful sight on campus, as I am sure every normally heterosexual male will agree, is a pair of luscious female legs.

You can see them all around you, crossed in the Caf, going up the stairs ahead of you, or behind you in a lecture.

From a purely aesthetic point of view, the curve of a calf is, if not the most attractive, one of the most easily seen curves on the female body.

Leg-watching is a pastime engaged in by many, but a horrible trend has been noticed among the Victoria College female population. Instead of a soft, sheer-sheated, tawny curve, we are noticing hideous, bilious variations.

The first impression is that the girl has some sort of fungus growing on her legs as a result of the weather. Then you see that it is a pattern; usually of diamonds and dots, and a suspicion comes to your mind that she is hiding some dread disease.

The lingerie section of several department stores were contacted, and apparently this nauseous hosiery is called "texture toned". Presumably this advertising slogan appeals to some infantile minds — and it seems to be spreading leprously.

Please remember: you are supposed to be intelligent adults... impervious to advertising slogans; you are also the topic of innumerable calf-eyed watchers — have pity for them. Remove these scabous stockings and incite their promiscuous desires tastefully.

SEC Elections

All candidates in the forthcoming S.E.C. election are requested to pick up their instructions regarding their campaign in the S.E.C. office.

R & W singer in Toronto

Walker performs for CUCND

Star of Red and White Revues Bill Walker did a benefit performance for the CUCND at University of Toronto last Friday night.

Walker, who played John Turner in the '63 revue and Little John in the '64, sang to the accompaniment of Paul Baillergian, a former student of McGill's Conservatory of Music, at the piano and two University of Toronto students on bass and drums.

BILLY WALKER

As well as vocalizing Billy played a few trumpet solos. His repertoire consisted of all types of songs from comic to romantic. He shared the bill with two folksingers and a blues singer from U. of T.

Billy as a fourth year music music student is studying voice and trumpet. He has won several awards including the Sara Fischer Scholarship for trumpet. Last summer he was a member of the National Youth Orchestra.

SYLVIA HEINRICK DECLINES TO RUN

Sylvia Heinrick, one of the Engineering princesses, withdrew yesterday from the contest for Queen.

Although she was honoured by her nomination Sylvia could not accept because other activities would have made it impossible for her to assume the duties of Engineering Queen.

One of the remaining four contestants will be elected Queen at the Engineering Fall Informal on November 20, at 9 pm, in Bishop Mountain Hall.

Continuous music wil be supplied for the ball by the Rembrandts and Leon Aronson and his band. A fully licenced bar will supply ample refreshments.

Tickets will be sold next week every day from 1-2 pm in the lobby of the McConnell Engineering Building. Because of the intimacy of Bishop Mountain Hall only a limited number of tickets are available.

Commencing festivities will be a parade of the princesses around campus today at 1 pm. Other activities planned for the girls include an inquisition on Tuesday at 1 pm in the PSCA.

Sweet Substitute

The Sweet Substitute, sequel to the controversial film, Bitter Ash, written and directed by Larry Kent, opened last week in Victoria.

McGILL FLIGHT TO EUROPE 1965

SPONSORED BY THE STUDENTS' SOCIETY OF McGILL UNIVERSITY

for students, professors, staff members and members of their families

TRANSPORTATION	By British Overseas Airways Corporation (BOAC) 131 Seater Boeing Jet
ITINERARY	Non stop Montreal to London — Sunday, June 6, 1965 Non stop London to Montreal — Friday, Sept. 10, 1965
COST (Round trip)	$249.00 round trip fare Montreal - London. All passengers must leave on the same flight from Montreal and return by the same flight from London.
ELIGIBILITY	Full time bona fide students at McGill University, professors, staff members, their parents (father and mother living in the same household), their spouse and dependent children.
FLIGHT FEATURES	First class catering — Free overnite BOAC bag. 65 lbs. baggage allowance — complimentary bar facilities.
INFANTS' FARE	A limited number of infants under 2 years of age at time of departure from Montreal, June 6, are eligible for free passage.
CHILDREN'S FARE	Full fare must be paid for children over 2 years of age at time of departure from Montreal, June 6; such children will occupy individual seats.

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Students' Executive Council Office

690 Sherbrooke Street West, Montreal

* Telephone inquiries are not accepted.

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MADE IN CANADA

Georges Monette

THIS IS IT! Communism was out to give Capitalism a run for its money yesterday as (standing, left to right) **David Dent** and **Alex Urquhart** of YCL prepared to square off with (sitting, left to right) **Cliff Post** and **Sharon Sholzberg** of the Liberal Club, and **Professor Frankel** of the Dept. of Political Science.

YCL defeated by Liberal Debaters

Communism is not democratic

by SUE SWAN

The resolution that communism is democratic was voted down at yesterday's debate between the Young Communist League and the Liberal Club.

"Democracy must be based on economic equality", maintained Alex Urquhart, speaker for the affirmative. Urquhart defined democracy as self rule of the people. Hence he noted that democratic forms must be present in every type of government.

Capitalism was attacked in his speech as a practice which in communist eyes is comparable to feudalism and is therefore outdated and immoral. He claimed that capitalism exploits the worker, adding that under the communist system good living conditions, free medical treatment and pensions are offered to the people.

"The average Russian knows more about capitalism than his American counterpart knows about communism", said Urquhart.

David Dent, second speaker for the affirmative expanded Urquhart's argument with the statement that democracy does not mean rule by elected representatives. He spoke of communism as a concrete struggle of men to achieve a better life in the best way they can.

Speaking against the resolution, the Liberal Club asserted that communism was undemocratic as it suppressed individual freedom.

"Under communism," said Sharon Sholzberg," there is no freedom of groups to criticize, no right for another political party to run in elections." She referred to the Khruschev episode and pointed out that for any small group to meet and secretly dispose of a political leader was not a democratic measure.

In a more humorous vein, Sharon warned the audience of the serious consequences involved for McGill if the resolution was upheld.

"We might even have members from the RCMP sitting in on our lectures," she stated, "if the pupic was alerted that this campus was turning red."

The second speaker for the negative, Cliff Post described communism as a system which is static, a system which does not allow for individual creativity.

"The state tells the people what do to and when to do it," he said. He doubted if a Russian citizen would be permitted to write a letter criticizing the present government policies to a communist newspaper. Ending his speech on an emotional note, Post told the audience that communism could be summed up briefly-notably that it is nothing but a farce.

CUS sponsors new program

Seminar in external affairs planned

The recently expanded Committee of the Canadian Union of Students will soon initiate a program to educate and recruit interested students in the University's external affairs.

Under Students' Executive Council sponsorship CUS, on Monday, will begin a comprehensive series of lectures and seminars dealing with the University's outside relations. The varied conferences will be led by McGill External Affairs leaders, as well as by members representing National and International Students organizations.

The principle aim of the program is to form a group of knowledgeable students who would in future take an active role in the University's outside projects. It is also hoped that those involved in international student government will take this opportunity to inform themselves of student issues and thought at the national and international levels.

CUS, a committee of the SEC, is a link with similar groups representing many other Canadian universities and colleges. Through the National Secretariat of CUS in Ottawa a wide variety of projects are effectively coordinated. In this united fashion, student income tax concessions, reduced insurance rates and reduced rates on European travel tours have been obtained.

Aside from the financial savings gained from CUS, the National Students' Union has served as a forum for current student affairs through its conferences and seminars, a student exchange plan and its permanent lines of communication.

As the largest English-speaking university in Quebec, McGill can serve as a contact point between two basic Canadian student language groups, especially since this province's French language student institutions have recently set up their own regional organization, l'Union Générale des Etudiants du Québec.

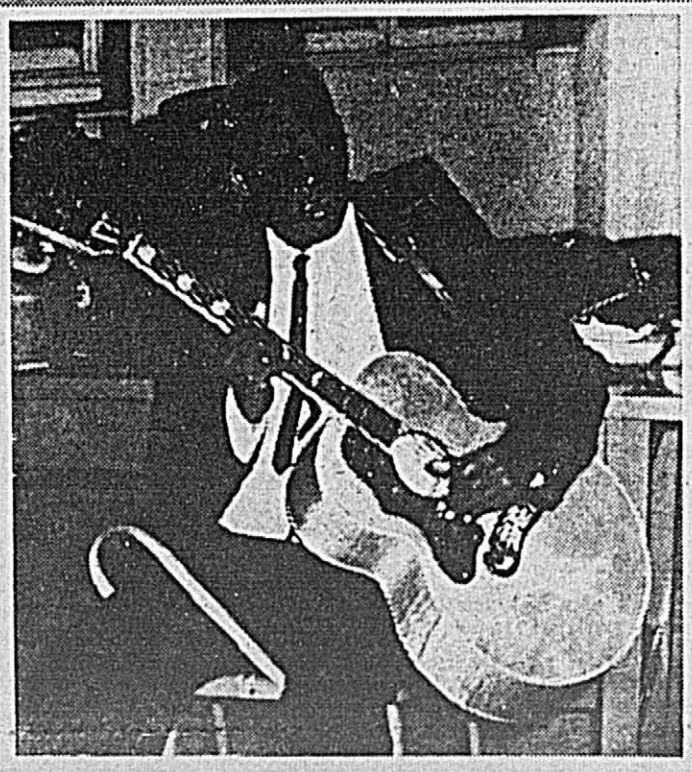
The range of CUS's activities includes international cooperation with similar student organizations, with the overall aims of uniting national student unions on basic goals. Students involved with CUS have the opportunity to work on a variety of projects. One of these is a program to raise Canada's foreign aid contribution; another to encourage the boycott of South African goods, a project developed in Denmark.

It is with its expanded program in mind that the CUS Committee has set up its external affairs training programme. Previous experience in student government is not a required qualification to participate in this seminar programme. Familiarity with student affairs to be gained from these training programmes will be used in the future in External Affairs.

Students interested in this programme should attend an introductory conference that will be held at 1 pm, Monday, November 16, at a location to be announced in Monday's *Daily*.

Georges Monette

This is but one of the many fashions modelled at last night's Fashion Show in the Union Ballroom.



GARY DAVIS PAYS A VISIT

A Christmas present came early at the McGill Folk Society last night when a Surprise Santa Claus showed up, muffled in a heavy blue coat.

Reverend Gary Davis, blind, 70 year old Negro Gospel singer—and perhaps the greatest of those still alive and performing—made a short stop at the sparsely attended meeting, where he consented to do a few songs.

The Reverend, or "Gary", was happy as long as he had a woman or two in the area, and someone to carry "Miss Gibson," his guitar, to and from the car.

He did three hearty gospel songs, and sermonized a little.

Muriel Roscoe scholarship grows:

Fashion Frolics net $450

"Frolics in Fashion", sponsored by Bridal Modes of Place Ville Marie, last night presented an array of dresses ranging from casual wear to bridal gowns. The evening grossed a total of $450 in profits which goes to the Muriel Roscoe Scholarship Fund.

Jeanette Relecon acted as fashion consultant and commentator for the show, while Jill McMurtry, President of Women's Union, was mistress of ceremonies. Entertainment was provided by Penny Lane and Fran and Erica. Accompaniment for the evening was furnished by pianist Frank Mills.

A full length evening gown, offered as a door prize, was won by Roy Martin.

The co-chairman of the Fashion Show were Pat Trapnell and Diane Turner.

McGILL DAILY

THE OLDEST COLLEGE DAILY IN THE COMMONWEALTH
Fifty-fourth year of publication

NOVEMBER 13, 1964

The McGill daily is published five times a week by the Students' Society of McGill University at 690 Sherbrooke Street West, Telephone 288-2244. Authorized as second class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Postage paid at Montreal. Editorial opinions expressed are those of the Managing Board and not the official opinion of the Students' Executive Council.

Printed at 8430 Casgrain St. RADIO-TV Printing Co. 109

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SHEILA SIDEY ... is that your name? anyway, i will praise it and your willingness and your beauty to the firmament (i.e. honeychild you saved me much sweat). and you george ... tireless photog working on into the night, i salute you. and you there, judy and cleto, a veritable libation to you cats for services rendered oh so well. also ann, vic, rhona, peter, sports mac, george and jim. SANDY.

Can Parliament cure itself?

In suggesting two days ago that he would personally be willing to vote for the imposition of closure on the House of Commons, John Turner, who represents the constituency which includes this University, raised a question which his superiors in the Liberal Party will soon have to consider seriously.

The average Canadian's faith in our existing form of government has been severely damaged by the dismal and ludicrous events of the last two years. If the flag debate, once renewed, is long continued, our parliamentary institutions must soon, if they have not already done so, attract the scorn and contempt of the population at large.

The opposition leader's distinctive approach to the nation's business was decisively rejected earlier this week in one of the rural Ontario constituencies which had previously seemed to enjoy his favourite brand of rustic obscurantism. It is doubtful if this fact will penetrate the hard shell of Mr. Diefenbaker's self-esteem sufficiently to make him accept a reasonable compromise concerning the design of our proposed standard, or even the time to be devoted to its discussion. Like Captain Ahab, he must pursue his private phantom to the end, oblivious of reality or the opinions of those who differ.

In the circumstances the government's hour of truth is near, and according to the Prime Minister's timetable it must come between now and Christmas. A decision desired by an overwhelming majority of the House must no longer be delayed to satisfy the self-appointed representative of what H.L. Mencken termed "the booboisie". Parliamentary debate must end, not when everyone has been convinced, but when both sides of the question have been fairly presented. This point, no reasonable observer would deny, has long been reached and passed.

An explanation of our current dismal situation is not to be sought simply by analysing the personality of the Progressive Conservative leader. The question is more serious. Parliamentary government requires the existence of certain attitudes among the political elite, and indeed among the voting population which ultimately supports them and, to some extent, expresses itself through them. The dignity and usefulness of Parliament can only survive if it is universally recognized as a forum in which the nation's business is to be argued in an intelligent fashion, to aid the voter in making the national choice which is supposed to justify the whole procedure. It can not survive in an atmosphere of insults, bad jokes, trivial questions, meandering filibusters, meaningless anecdotes, appeals to the gallery, and obstructionism which, if it has any coherent purpose at all, can only be designed to precipitate a disastrous general election.

Closure is an unpopular procedure in this country, and one which should be used infrequently. But there are circumstances which make it inevitable if Parliament is to function at all. In healthier democracies than our own, like the United Kingdom, party leaders determine in advance how much time will be devoted to various parts of the government's program. This is possible because the real function of Parliament is recognized, and a universal desire to make it work transcends differences of opinion on specific issues. This fundamental respect for the spirit of the constitution of course makes closure unnecessary. Where it does not exist, as in contemporary Canada, a substitute must be found.

Closure does not solve the fundamental problem, but it may enable the process of government to continue, the minimum necessary if the people are not to become understandably disillusioned with Parliamentary government. In France in the fifties, Germany and Spain in the thirties, and many Asian and Latin American countries before and since, parliamentary regimes fell because they lacked the self-discipline necessary to satisfy this fundamental requirement. It can happen here.

Best wishes, UGEQ

As we write these words, student leaders from Quebec's French-language universities are meeting to launch the Union Générale des Etudiants du Québec. The reasons which led to this initiative, and to the withdrawal from CUS at its national conference in September, have already been discussed in these columns. They represent an inevitable, and probably a healthy development in the growing self-awareness of the French-Canadian people.

At this time we would simply like to extend to the new organization our sincere best wishes for its future progress. We hope and expect that it will make an important contribution to the advancement of education in this province — a cause whose vital importance to the future is recognized by all responsible leaders of French-Canadian thought.

MISSISSIPPI: A Grim Story

by MIKE HORSEY

reprinted from The Ubyssey

Snap one, two, three pictures of the little girl and her mother entering the school.

A meaty hand slashes the camera away from you, breaking the strap.

"Don' go doin' that sort of thing, son," says a gruff voice as you watch a fat sweaty man open your camera and unroll the film. Both are handed back and nothing more is said as the sheriff's deputy disappears into the milling crowd.

Your mistake was to photograph a Negro girl. The place: Mississippi. The time: 1964.

A few days later in Jackson, capital of Mississippi, another problem. You look at a blue Chev police wagon driving by; it comes the other way and you look again and begin to worry.

Turn up a street and get away as it comes toward you. Panic. Run into an alley and stand beside a tumbled-down shed for 15-long, hot minutes; then forget your destination and get back to the motel.

Your second mistake was walking alone in a Negro section.

In Hattiesburg, South Mississippi, ask a white lunch attendant: "Which way to Mobile Street?"

"Jus' what part o' Mobile street you want, mistuh?"

The wrong part, in the middle of the Negro section.

"You one o' them nigger lovin' commies?" No directions, fumble along and find it yourself. Mistake number three: don't ask the white citizenry where the civil rights workers are.

I spent ten days in Mississippi this September, and found it both a beautiful and deadly place. You learn fast.

Beautiful because it is a green, rolling country with a great river winding through it; deadly because it is hostile to northern newspapermen and student civil rights workers.

This southern state is the last stronghold of massive racial intolerance. The white Mississippian has had more than a century to convince himself he is superior to the Negro, while the Negro Mississippian has spent the same time learning the same lesson.

The civil rights workers and northerners who flooded into Mississippi this summer upset things. The white Mississipian reacted violently to these intruders. Five civil rights workers were murdered; hundreds of workers and ministers were beaten and harrassed. He tossed bombs at Negro homes and he gave newspapermen a bad time.

I broke a law by taking the picture of the little girl and her mother as they integrated a school in Cartage, Miss. The police and the local school board have a deal — no pictures of Negroes integrating schools.

It's the same everywhere.

There have been about 1,000 "intruders" in the state this summer — mostly students, but a fair sprinkling of adult professionals — lawyers, doctors and ministers.

They have been registering voters, setting up schools where the whites won't, establishing libraries, giving medical aid and money to help the Negro.

In the field, civil rights workers through an organization called COFO (Council of Federated Organizations). This is the coordinating body for all civil rights workers in the state.

Civil rights workers who value their lives follow strict rules in Mississippi. They do not travel at night, or they smash the inside lights of their cars so they may get out of them without attracting attention at night.

They don't stand with light behind them — no silhouettes for targets. They don't sleep near windows and always at the back of buildings for fear of bombings.

"It's best to travel in a car that goes over 100 miles an hour," said Sandy Leigh, 27-year-old director in Hattiesburg.

Joyce Brown, a 21-year-old Negro in her fourth year at New Orleans Xavier University, pointed to a tight string of holes in the driver's side of her car, gouged by slugs from hunting rifles.

"No one was hurt," she said. The car was parked and we were lucky."

David Balins, 26, a student doing graduate work at Princeton, is from London, England.

"Don't you feel you are intruding in the affairs of another country?" I asked.

"No, this is a universal problem. It's the duty of people to correct these horrendous wrongs," he said.

How does the Negro feel about all this "progress" to make him equal? Elijah Thom, a 40-year-old Negro who has no intention of claiming equality is a case in point.

He has absolutely no intention of voting, and says he might lose his job. That means a lot, since the pinemill where he works pays him a little less than $1,000 a year.

Heat is a big problem in Mississippi, where there is no air conditioning for the Negro, and no running water in 75 per cent of the rural Mississippi Negro homes, according to COFO surveys. Ninety per cent are without indoor plumbing.

The white Mississippian has it better. Many white Mississippians catch colds from walking from an air conditioned house into the sun and back into an air conditioned store.

This is the State of Mississippi. It seems hard to believe.

Those who have been to jails tell you they're hell-holes, and that people are beaten and brutally treated.

You start to believe it when your camera is snatched away and you know it when a chippy waiter won't tell you street directions and his eyes gleam with contempt.

It's a grim story.

Symbolic Outlet

Triviality,
banality,
Strain as we may
the sublime release
of the fecal banana
the crystallization of a symbol
that would be so precious
just won't come.
While
the spine
of French Canada
arches,
(living manuscript
pouring from the pens
of their patriots)
bombs and revolutions
can't faze
our moon mad poets
and toilet walls
are still
our only real symbolic outlet.

by Robert Lakoff

A Vindication of Comrade K's Personality Cult

Spurned for shaping a sun-god selfness
out of that dunmire of altruistic digits,
his tell-tale scarlet stain on the snowy steppes
washed out (liquidated?) with the blue cheer
administered according to the self-perpetuating Principle
that echoes from the domed ceilings of the halls of state,

his name erased from the books of the people,
his churlish roar yet resounds here within me
with the shoe-thumping authority of but a child of his age
who cursed against the coming of the flood,
who whistled not child-like but proud,
while all about him foghorns sounded in the gloom.

His accusers — Party-pooping formulators with
sickles for minds and hammers for voices — are mistaken,
moreover guilty of the crime which they allege.
For behind the committee's tightlipped, pallid scowl,
a dogged pursuit, reeking of the lab, is rife,
of a cult indeed of person, while his was of life.

by Richard Kitaeff

Speculum Mundi (ca. 1900)

...in the Moulin-Rouge, the game
went on as always; first
the old man and his one great joke, and then
the midgets tumbled, slapped each other, cursed,
and when
they went, a pierrot, a harlequin, the same
old, everlasting dance — spin,
a hideous smile, a seamy mime
and at the end
a pitiful slump, and dragged off like some thief.
And all this time
the audience sat still, seventy years ago, —
the long cheroots, the quietude; the stage
was hazed in smoke, so that that pierrot
could seem not to be there, a mere mirage
of time upon some deity's retina.
And then he died, and all that silence sputtered
like the gas lamp, odd
and far away; last of all the old man returned, uttered
a last, half-hearted jest, and down the curtain fell.

by Grover Furr

The Fully Processed Cheese

Reviewed by Peter Marcovitz

The Fully Processed Cheese
by Norman Ward,
Longman's of Canada,
$4.50.

The Fully Processed Cheese, unlike its title, is incompletely treated in any one way. This collection of short stories skips around loosely in a haphazard pattern, amusing to read. The author sometimes tells a subtle little story about o r d i n a r y people, so ordinary they brew tea from crematorium ashes. At times he returns to incidents concerning fictitious Coyote College and its faculty. He often engages in light observations about topic of general interest.

It is refreshing to find a book lacking in sex that does not feel one has spent the afternoon with Rebecca of Sunnybrook Farm. Ward's book does not make the reader roll about on the floor or have a laughing fit on the bus. It is divided into stories, reflexive editorials, and essays, and can easily be put down. But it is cute.

Like Stephen Leacock, Ward uses hyperbole; but he does not lay it on as strongly. Nor are his descriptions of people as vivid as Leacock's; but he does describe situations well.

The Fully Processed Cheese does not travel further east than Ottawa, and Quebec is mentioned in only one or two references. The illustrations by Louis de Niverville, like the book, are interesting to look at for a few minutes, and then can be easily put aside with little emotional loss.

Horizons

The sun peers slant-eyed
[through the window
chuckling over the crumpled figure.
"Funny," my friend murmurs, "how
last night lying here alone
and wonderfully warm under the covers
I had it all figured out —
the way things are and how
[they should be,
and everything in place and nothing out.
Funny, how everything seemed possible
at night."

I nod,
and grab at a flying fleck of dust
and bend resignedly to tie my shoelaces.

by Richard Kitaeff

Questions

— I —

Do you have a phone number?
Mine is 288-5438.
Call me sometime. If you do, and by chance I
am on the phone, or it is inadvertently off the hook,
You shall hear a toneless, intermittent buzzing
like a flag's rags clapping in the wind
or the clack of a dead man's tongue.

By the way, if, when you die,
You find that eternity has this same sound
You must somehow contrive to let me know.

That would be most curious.

— II —

Have you ever thought that hell is a living room?
The lamp, like a cold sun, is of course its focus
echoing the rug's synthetic warmth — solace
[for hard-backed beetles;
That six-legged table is an aesthetic monster
[to decapitate Hydra;

The bookends — tortured bones hacked off a living tree.

But most sinister
that crack on the wall
Fear it! on the bone-cream wall
Its delicate imperfection is
the split mirror of insanity.

by Grover Furr

Aspiring Shakespeareans win spots

Three go to Stratford

Ed. note: Three Montreal actors, Gordon Thompson of McGill, Rick Monette of Loyola, and Peter Jobin, have been accepted as full performer apprentices at the Stratford Shakespearean Festival next summer. Here is how it feels to be one of the chosen few, through the eyes of Gordon Thomson, one of the stars of "The Flies".

"For a young actor living in North America, the most exciting and most desirable place to be each summer is the Festival Theatre in Stratford, Ontario during its five-month period of rehearsal and performance.

"This year, more than one hundred actors were auditioned by Michael Langham, Artistic Director of the Festival, for positions in the company as full performers or as apprentices. Only about five or six per cent of the auditionees were accepted.

Three of these are from Montreal: company member Richard Monette, who at twenty has played Hamlet at the Crest Theatre in Toronto, and has starred on *Festival, Playdate,* and *Shoestring Theatre;* Peter Jobin, an apprentice, who was a member of the cast of the M.R.T.'s most successful production, *The Boyfriend* four years ago, and has played in several Montreal productions since, notably *The Glass Menagerie;* and myself as an apprentice.

"I know that both Peter and Rick were very pleased at being accepted. As for me, I was exhilarated. My presumption in auditioning for Langham, the director of *King Lear,* in which appeared actors of the stature of John Colicos, Francis Hyland, and Leo Ciceri, and in actually hoping for entry in to one of the finest Shakespearean companies in the world was something of which I was acutely conscious. To have that presumption justified was gratifying.

"Now all three of us will have the opportunity of watching superb actors and directors working together on great plays (Next season — June 14 — October 2 — the Festival Theatre will present *Julius Caesar, Henry IV,* parts one and two, and *The Cherry Orchard*).

In addition, there are understudy rehearsals for the supporting actors, and classes in voice, movement, fencing, and interpretation for apprentices, given by leading members of the company.

"Stratford is the first step towards a career for many would-be actors in Canada. They have won a position of which they are very proud-obviously."

Singers' recital

Under the sponsorship of the Faculty of Music, "The Renaissance Singers of Montreal" will put on a concert tonight at 8:30 pm in Redpath Hall. The group is directed by D. Mackey.

Internation Festival gives $25 for design

Marjorie Latibaudière has won the ISA International Festival Poster Design Contest.

In a presentation ceremony at the Students' Union Miss Latibaudière was presented with a $25 Steve Doyle of ISA.

Done in four colours, it presents a series of abstract facial profiles representing the multiple races of the world laid on an outline of the globe. The base of the globe is cradled in laurel branches. The festival theme, "in universal brotherhood we stand" is superimposed across the base upon which the multiple profiles rest.

It will appear both on all the major posters and the cover design of the Festival brochure.

L'UGEQ brief...

(Continued from page one)

up to send a delegate elected by them.

This General Assembly has five Commissions responsible to it. They are the Charter Commission, Commission on the Constitution, Finances, Commission of Resolutions, and the Commission for the Verification of Powers. These were formed to enable localization of problems, to facilitate and abridge debate, and to make decisions on problems for recommendation to the Assembly.

The proposed L'U.G.E.Q., now approaching a reality, was born to answer the educational requirements of French Quebec, as the French universities have all withdrawn from the Canadian Union of Students. They feel this move was necesary in that C.U.S. did not serve to represent them federally, and that it was impractical because education was a matter of provincial jurisdiction.

L'U.G.E.Q. strives after the same goals as C.U.S., but on a more ambitious and regional scale. Its main purpose is to organize Quebec students in a plan of syndicalism to benefit a bigger cross-section of the province's population.

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THE MACDONALD LASSIE

Graduate photos for "Old McGill '65"

All graduating students in all faculties must have their "OLD McGILL '65" photos taken at Coronet Studio. Students who have bought "Old McGill" will pay $1 at time of sitting. Students who have not bought "Old McGill" will pay $3 at time of sitting. Students failing to report their assigned days will be subject to an additional charge. Pictures taken Monday through Saturday 10 - 12 noon; 2 - 5 pm.

All proofs must be returned within 24 hours after receiving them.

Graduates may not have their pictures taken after the time allotted to their faculty is complete.

Please list activities in order of preference.

Education	A-G - Nov. 9, 10
P & OT	H-N - Nov. 11, 12, 13
Nurses, B.Sc.N	O-Z - Nov. 14, 16, 17
Commerce	A-N - Nov. 18, 19
	O-Z - Nov. 20, 21
Divinity	A-G - Nov. 23
Law	H-N - Nov. 24
Graduate School	O-Z - Nov. 25, 26
Music	
Social Work	
Library School	

Students in MEDICINE and DENTISTRY may have their photos taken between now and Nov. 26 at their convenience.

We bend an ear to undergraduate money problems of all kinds, from setting up a savings account, to budgeting, to discussing your financial future. Any time we can be of help . . .

ROYAL BANK

McGILL DAILY

PANORAMA

Vol. 4 — MONTREAL, FRIDAY, NOVEMBER 13, 1964 — 109 — No. 9

Musée des Beaux-Arts:

A Worthwhile Exhibit

EDITOR'S NOTE: After receiving a formal invitation to the opening of the Eighty-Fifth Annual R.C.A. Exhibition at the Montreal Museum of Fine Arts, I phoned an acquaintance in the Montreal art world, Yehouda Chaki, and asked if he would attend the exhibition with me. I was especially interested in his comments on the condition of Canadian art in general, and the form which it assumes in the R.C.A. exhibition in particular. Since Chaki was due to leave for the opening of his exhibit in Toronto that weekend, and would not be back until Sunday, we postponed our visit until the following week.

Yehouda Chaki is an Israeli artist born in Greece. Since the age of ten his works have been displayed in Israel (where he returned to work, and exhibit his paintings, for some time this summer), North America, and throughout Europe. Living in Montreal since 1962, he has had two shows in this city — a vernissage, and, this year, "The Creation".

The first show dealt mostly with his pensketches, which he describes as "my return from the abstract toward the figurative." The second was his personal view of the creation.

The following are Chaki's comments, impressions, and opinions of the R.C.A. Exhibition, interspersed with a few editorial interjections (outside quotes). Chaki asked that his criticism of the exhibit should be considered as nothing more than an opinion, for he made the point that "all artists work in different styles, and it would be very wrong for one artist to attempt to criticize another's work without bias. A critic, yes; an artist, no. Students I can help by criticism. But I myself would be extremely annoyed if another artist set himself up as a critic of my work."

A. B.

"I would say of the exhibition in general that it is at a very high level, especially in the sculpture. There is much that is excellent, but if I had been in charge of the selection, I would have made several smaller exhibitions from this one large one, since the standards of quality vary considerably. I would also have wished to include more sculpture. What sculpture there is shows great originality in form and concept."

"Of course, since the exhibition is limited to members of the Royal Canadian Academy, it is somewhat representative of the 'art establishment'. Therefore one might expect the paintings shown to be more conservative in subject, style, and tone."

"Some of the painting is extremely inventive, but much of it shows the influence of artists now working in Europe and elsewhere. Betty Goodwin's "Falling Figure", for instance, is reminiscent of Chagall. This is natural, and it is not necessarily bad, but it is better to be new."

"It's hard to say what is Canadian art, and still harder to say how it is Canadian. I think it depends upon the feeling it gives you. Take the work of La Pléiade (The Group of Seven). You would know it anywhere, and know that it was Canadian. Three of the pictures in this exhibit have that same 'Canadian' quality."

"Christiane Pflug's 'With the Last Snow' (shown in the bottom right-hand corner of this page) — that has a Canadian atmosphere about it. You look at it and say 'this is Canada'." Maybe even: "this is Montreal".

"Another is Patrick Landsley's 'Landscape Through a Window'. This is very good, it is evocative of a certain spirit, a feeling strongly identifiable with this country in the winter." If Christiane Pflug's painting is Montreal, then Landsley's is the Laurentians.

"I would also cite Franklin Arbuckle's 'Indian Houseboat' — Akaluik' as characteristically Canadian. To me, it is most easily recognizable as part of Canada. Art, of course, does not have to attach to one country or another. But at least there is this quality no one else has, that one can hang onto."

"From a purely aesthetic point of view, there are others I might single out ahead of these. 'Au Pays du Sourire' by Michel Rostand — it is a small canvas, thickly daubed with paint in a pleasing harmony of colours. You can see so many countries inside it. Sometimes these little paintings can say so much more than all those square yards of canvas, smeared with paint."

"The sculpture in this exhibition is extremely worthwhile. 'Growth, Summer '64' by Gord Smith — he is a good artist. The sunburst calling up growth out of the earth — it's very good. There is movement in this work, a feeling of stretching. I also like 'Two Verticals' in bronze, by John Nesbitt."

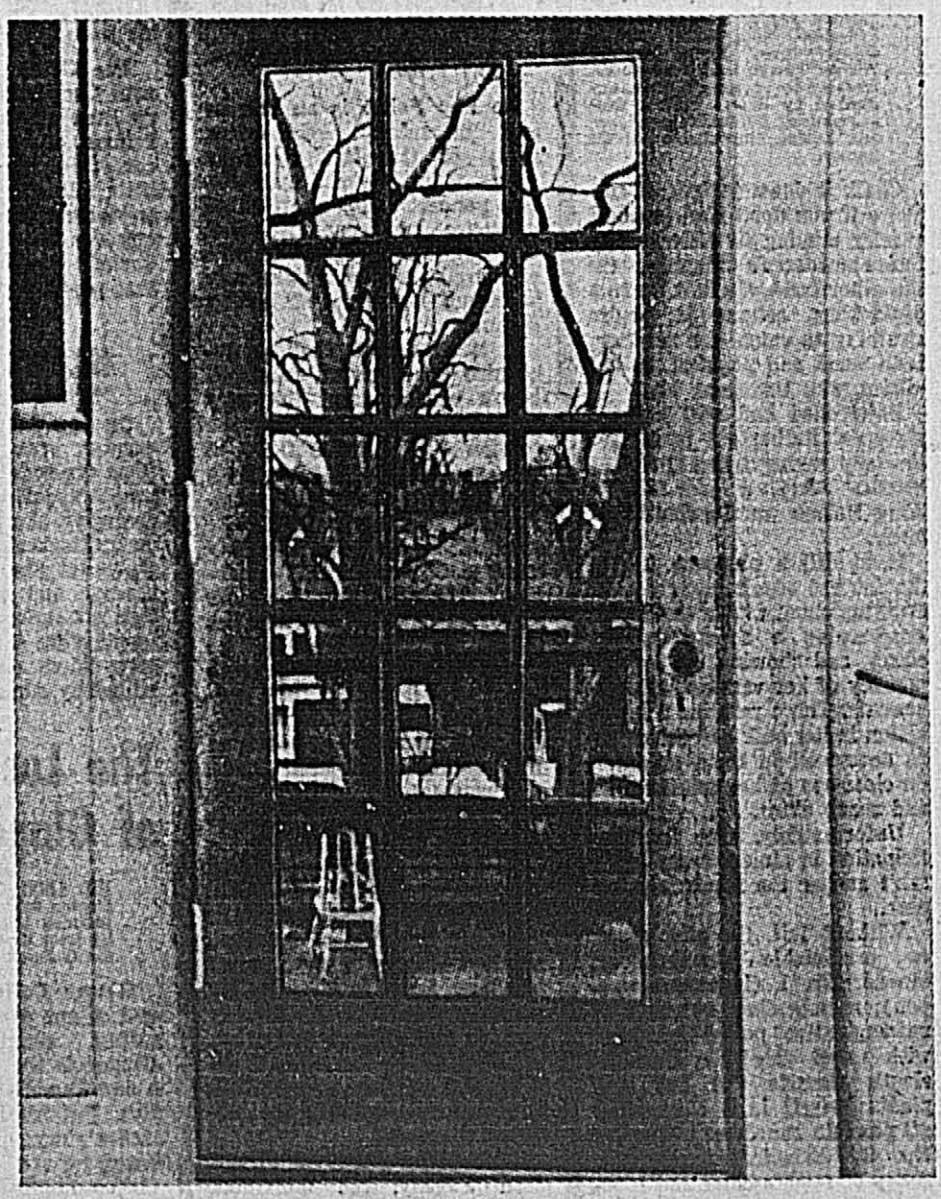
"May Marx is particularly to be commended for her grouping of two pieces — 'Torso' and 'Temple Dancer'. This provides a contrast for the eye — again the feeling of movement." Chaki himself has recently started to sculpt. It is a medium of expression he finds he intensely enjoys.

"I would, however, criticize the placing of some of the pieces, although a certain amount of crowding is inevitable in an exhibition of this size. The wooden carving by Grant Whatmough — 'Prototype' — (a semi-hollow, omphalic piece of smoothed wood) should ideally be placed in the centre of the room, where it can be seen from all sides, because it is different from every angle."

"'Ascending Form', by Gray Mills, would show up to much better advantage if it could be approached from more than one angle, instead of being stuck in a corner. It achieves an almost three-dimensional effect with pieces of grey driftwood at the top of the canvas. He has used his material very well."

"The one painting in the entire exhibition that affected me most deeply, that really 'hit', was 'Amulet (Red into White)' by Jack Shadbolt. There is more than one picture, there. He has broken the canvas up into so many combining shapes. The white space around the edges — that is a good idea. It shakes the painting free of its frame and destroys the rectangle within which it is contained. His use of colour — red, black, and white — is truly compelling. This picture called me to watch it."

Yehouda Chaki



The above photograph shows Christiane Pflug's "With the Last Snow", a painting which Chaki singled out for praise in that it effectively summons up the Canadian atmosphere. This photograph, and the one above, showing John Ivor Smith's "Patrician Head", are reprinted from the R.C.A. catalogue.

REVIEWS

Murder Ahoy

MURDER AHOY. Starring Margaret Rutherford, with Lionel Jeffries, Stringer Davis, Charles Tingwell, William Mervyn and Tony Quinn. Produced by Lawrence P. Bachmann, directed by George Pollock, from a screenplay by David Pursall and Jack Seddon. Now showing at the Avenue.

Chalk it down to lack of suspense if you don't find yourself exactly craning to discover the thrice-murderer's identity. On the other hand, chalk it up to a captivating actress if you're straining to catch her reaction, both vocal and physical, to the villain who threatens her.

Bejowelled and still beloved Margaret Rutherford is in fact the only saving force (just) of **Murder Ahoy**, a poor-to-middling British murder-sleuth comedy.

It is still a pleasure to see the fat but adroit grandmother skulking about with a flashlight, suppressing a sneeze in the closet, and showing up the impotency of her various male opponents. There remains a lot of action in her bulk and the camera does well to focus so often on close-ups of her minute eyes and many chins.

Unfortunately, even her participation in almost every scene can't anchor the film's hopelessness.

Without fail, the plot sticks to predictable development. Murder No. 1 (ingenious weapon); remote clue; entrance of unimaginative police inspector with usual side-kick; heroine-sleuth thwarts the law and plants herself in a community of possible murderers. Murder No. 2 (diabolical execution); series of remote clues and hide-and-seek; arrest of suspect — wrong one. Murder No. 3 (most exotic weapon); trap laid for villain; confrontation between heroine and murder.

True, you won't guess 'who' although the possibilities have been decreasing with each murder. Of course it's not co-star Lionel Jeffries in the part of frustrated captain of the Admiralty, enemy of meddling womanhood, grandmothers in particular. And of course it's not the obvious choice — what might be a twin of icy-eyed SS lieutenant Kaltenbrunner.

You don't really care at this point. You're more charmed with the fencing duel (literally) between him and Margaret Rutherford: "I was Women's Fencing Champion in 1931".

That part, at least, is credible.

Ursula Lingies

Zulu

ZULU. Now showing at the Kent, with a cast of thousands.

Zulu is a greatly under-rated film. It is very exciting, filmed in Super Pana something or other, and has a cast of thousands. It deals with the Zulu attack on a small British outpost and is full of stiff upper stuff and marvelous acting.

Not only that — it is an excellent essay in military strategy and shows how not to attack a British outpost — the Zulus get slaughtered all over the place.

It has an authentic sadistic appeal for unreconstructed imperialists and a masochistic appeal for progressives; and for revolutionaries intending to take on the Anglo-Saxon mountain châteaux one of these days, it is compulsory viewing.

P. D. M.

Le Feu Follet

LE FEU FOLLET (The Fire Within). Réalisé par Louis Malle, scénario et dialogue de Louis Malle, d'après le roman de Drieu LaRochelle. Musique d'Erik Satie, Images de Ghislain Cloquet, avec Maurice Ronet en vedette, Lena Skerla, Jeanne Moreau, et Alexandra Stewart. Sous-titres anglais. Now showing at the Elysée, Salle Resnais.

Le Feu Follet is an intense and powerfully exhilarating study of the last thirty-six hours in the life of a man who has pondered the question of existence and concluded that the only positive act capable of piercing and simultaneously justifying his state of futility is suicide.

It is imperative that we recognize the fact of the anti-hero's suicide from the very first, for around it centres the tension of the entire film. As the camera follows Alain from the bizarre and chaotic atmosphere of his room in the private clinic where he has successfully undergrone a cure for alcoholism; through the wet streets and cafés of Paris; and into the homes of friends whom he wishes to bid a parting goodbye; we feel with a fatal certainty that he shall kill himself. Yet, (and herein lies much of the potency of the film), until the moment he actually pulls the trigger, we don't want to believe in this probability.

In what is decidedly his most outstanding film to date, Louis Malle (and the best of Malle is a certain criterion of excellence) has adapted a short novel by Pierre Drieu la Rochelle. He carefully perserves the literary tone of the original narrative, yet successfully transfers it into his own medium, a feat which is rarely accomplished by mediocre directors.

Alain is the archetype of modern tragedy, the individual powerless to act in the face of nothingness. In a telling moment he states, "J'ai passé ma vie à attendre... les femmes, l'amour, l'action." Alain is a failure, only capable of waiting, and while he waits, there is comfort in alcohol. He is obsessed by what he believes is his impotency, not only in sexual affairs, but in all aspects of life. He has never been able to reach out and touch someone; and having touched, to hold.

There is no evident interpretation in Maurice Ronet's portrayal of the complex figure of Alain. So completely do we identify him with the hero, that it is impossible to believe that the two once existed as separate entities.

Technically, the film is impeccable. The virtuosity of Malle's craftsmanship is widely acknowledged but here he has gone one step further. By refining himself out of existence, by making the audience totally unconscious of the creative force behind the film and leaving them to concentrate on the work directly, he has attained the highest point of artistry.

Several excellent supporting performances are given, notably by Jeanne Moreau, whose versatility never ceases to amaze, and Jean-Paul Moulinot.

Surprisingly, **Le Feu Follet** does not emerge as a sad or depressing depiction of a suicide. There is too much energy and vibrant tension in the portrayal of Alain and in the creation of the whole for merely this effect. It is certainly one of the most satisfactory films to come out of France in recent years, and not to be missed at any cost.

(Incidentally, Le Feu Follet does not mean The Fire Within. The implications are infinitely more macabre.)

L. B.

Film Society

Silent Series: THE KID, MODERN TIMES. These films will be shown today at 8 pm in the PSCA.

The Kid is a memorable film, with Chaplin's genius and poetry showing through in all his actions, as once again he becomes the embodiment of the little fellow everywhere. Added is **Modern Times**, a pastiche of episodes in the life of an industrial worker — Chaplin — that prove a genuine delight.

Série d'Essai: THE NEW WAVE: LEFT BANK - Part I. To be shown Saturday night at 8 pm in the PSCA.

On the programme for this evening are: **Phantom of the West** (episode 5); **Tous les Garçons s'appellent Patrick**, a charming short feature by Godard; Marker's **Cuba Si**, an instance of the creative politico-cinema; and Agnès Varda's **La Pointe Courte**, the first feature-length film to result from the New Wave cinema in France, edited by Alain Resnais.

The Luck of Ginger Coffey

THE LUCK OF GINGER COFFEY. Starring Robert Shaw and Mary Ure, featuring Libby McLintock. Directed by Irvin Kirshner. Now playing at the Cinéma Place Ville Marie.

Ginger Coffey opens at the end of one story and begins, or rather, anticipates, another. Ginger is the eternal optimist, a new Canadian of Irish extraction. But his is not a rags-to-riches story; quite on the contrary, we are introduced to the Coffey family as they prepare their return to the old country, with all the fantasy of success having vanished.

But not for Ginger (Robert Shaw). His wife, embittered and disillusioned as she is, cannot destroy his enthusiasm. He is forever willing to give Canada another chance. However, in allowing it one opportunity too many, he finds that his marriage has lost its last chance.

It is Ginger's unrelenting good-humour and youthful spontaneity that provided the catalyst in the love-affair that is now his marriage. He is gay and optimistic, a Mordred who has never given up in his search for the Holy Grail. But Ginger is not living in King Arthur's court, and he is not young anymore. And because he is no longer young, he is no longer the jester, but rather the clown or the fool.

This is the Ginger that his wife cannot endure — a husband who has dreamed a pitiful fantasy. Her instinct is to survive, to eat and live; his is to blame today and greet tomorrow. When the show-down comes, it is no surprise that their daughter will choose Ginger's course. She can adore that illumination of youth of his which her mother had adored before her.

At the end, Ginger finally realizes the state to which he has fallen. His wife can weep for the old Ginger, but will never go back to him. The new self-aware Ginger is distilled out of a series of revelations during his jobs at the Tribune (Gazette), as a proof-reader, and as a delivery man for a well-known Montreal laundry service.

When finally he realizes his ultimate degradation, it is then that his wife can exhibit a genuine compassion. He needs a medium to restore him — it may be her. We are left with some doubt.

It is sad because it is true, and the truth is always the saddest story. And yet it suffers from its lack of narrative precision. The film fails to realize that acuteness and rightness of narrative that one feels to be so perfect in Truffaut's **La Peau Douce**. It seems at times staggered and awkward. Still sometimes its sensitivity can be exquisite. The moments Ginger tried to communicate with his young daughter (competently played by Libby McLintock) were excellent.

What can be said in favour of the film, even if it falls very many steps short of being a great one, is that it is full of the stuff of this man's story. It is no watered-down, slick business that resolves itself in the first five minutes. Here is an intricate, commendable film rendering, that fails the eye only.

B.N.

Cinémathèque

Monday, November 16
8 pm

DAVID COPPERFIELD, George Cukor (MGM), 1934.

Tuesday, November 17
8 pm

NIGHT AT THE OPERA, Marx Brothers (MGM), 1935.

Wednesday, November 18
6:30 pm

GOUPI-MAINS-ROUGES, Jacques Becker, 1943.

Thursday, November 19
6:30 pm

Agnes Varda:

O SAISONS, O CHATEAUX, 1958.

LA COCOTTE D'AZUR, 1959.

DU COTE DE LA COTE, 1960.

OPERA MOUFFE, 1960.

SALUT LES CUBAINS, 1963.

Bikini Beach

BIKINI BEACH: Starring Frankie Avalon and Annette Funicello and featuring Martha Heyer and Keenan Wynn. Produced by James H. Nicholson and Samuel Z. Arkoff, directed by William Asher. Now showing at the Capitol.

Bikini Beach is a movie that must rank in the annals of cinematic greatness. Director Asher lashes out with Swiftian "saeve indignatio" at the indolence and dissidence of youth.

Frankie Avalon doubles as a swinging surfer and a ridiculous parody of a Beatle called the Potato Bug. Mr. Bug not only bugs me, but also achieves great heights on the drag-strips as well.

Annette plays Frankie's girl friend, gracing the screen while hanging about as he rides the wild, wild surf at 80 m.p.h.

Director Asher's satire is devastating as he parodies everything topical in a series of epic non-sequiturs which are unified only by their singular lack of humour and substance.

Keenan Wynn plays an old fogey named Honeywagon who runs a sea-side hotel for octogenarian vegetables. Embarking on a campaign to remove the surfers from a nearby strip of beach, he laments that the Three R's have been superseded by the Three S's (sand, surf, sex).

Martha Hyer is Asher's archetype of the understanding schoolteacher who goes to bat for the kids, eventually convincing him that the disparity between the older generation and the young set is one of age alone.

Such originality of content is heightened by the entrance of Von Zipper who enters Drag's jive-joint mounted on a motorcycle, with a trophy wired to the handle bars. Marlon Brando should have copyrighted all scenes from **The Wild Ones**.

Von Zipper resolves to eradicate all surfers while Keenan Wynn is still mumbling about the lost generation, speaking of extracting corrective examples from the past. No wonder he is won over by teacher Hyer; Barry couldn't convince too many people of that either.

We are then taken out to the drag-strip for the monumental clash of Frankie and Potato Bug. However, the amiable Von Zipper has tampered with one of the "rails", whereupon he flees from the scene on a go-kart. We now indulge in a chase sequence stolen from George Formby, an Abbot and Costello movie, and **It's a Mad, Mad, Mad Mad World.**

The best actor in the film is an individual named Clyde, who steals scenes all over the place. In fact, Clyde paints an abstract which Boris Karloff, in a walk-on role, purchases. (Clyde is a chimpanzee.)

Candy Johnson shakes up a storm, generating enough torque to astound a physicist. Keenan Wynn monotones his role, rolling his eyes with embarrassment into the camera.

The camera-work must rank with the nouvelle vague while the surfing scene will convince even the most discriminating viewer that all-around Frankie can hang five.

Director Asher rises to challenge Bergman and Eisenstein in this one, but the film's aesthetic merits will also satisfy less-demanding audiences. So all avid readers of TEEN may hurry to the local theatre.

I can see the blurbs now: "It's as bare as we dare!" or "See the surfing crowd invade the drag-strip!" A four-star effort!

John Woodburn

UPTEMPO '65 UP TO DATE

UPTEMPO '65. Upstairs at the Café André — A musical-satirical revue, with Joan Stuart, Anne Butler, and Peter Donat. Produced by Jack Greenwald, Directed by Patrick Hurde, Sketch Direction by Ian Thorne, Musical Direction by Ken Hewitt, Special Material written by Roy Wolvin, Sets by Jacques Charvet, Stage Managed by Wally Martin. Costumes by Lydia Randolph, Wardrobe: Sally Poole, Piano: Bob Navarro, Drums: Dick Grant.

For once, the new **UPTEMPO '65** upstairs at the Shrine really has something new to offer. The show is vastly different from the version first offered to local audiences in the spring of '64. It shows some vast improvements.

Joanie Stuart is still there — and still good — of course, but her two co-clowns, Anne Butler and Peter Donat, are both new faces. The show is brighter for it.

In almost every instance, the material matches the merits of the performers. Only one skit, as far as I can remember, has been used before — something about the necessity of utilizing all available CANADIAN talent. It's funny enough not to be left out.

Not all that's new is good, naturally. Some sequences, like the slithery reworking of the same old all-a-girl-has-to-do-to-get-to-the-top-is-go-down-on-her-back story, set for some unknown reason in the Leningrad corps de ballet (perhaps because they visited Place des Arts recently?), could well be cut and not be missed.

More important — it's not Just new, it's topical. A sketch showing three pixilated patrons of the arts, sitting on barstools outside La Grande Salle, singing "We Love the Bars at Place des Arts", or a clever quickie monologue by Peter Donat on the etymology and semantics of the word Canada (it's time for a change), or "It's Canada Wine Week — Drink Canada Dry!" Despite the obvious allure and the artfully alluring costumes of Mlles Butler and Stuart, this is one revue where sex spoofs do not get the biggest laughs.

They even dare to take a poke at one of Quebec's most sacred cows, in two skits — God and the American Presidency ("A vote for me is a vote for God"), and the Singing Nun. Worth it just to see Joanie Stuart in a wimple.

A. P. B.

A Passage to India

For its opening production of the year the McGill English Department has chosen to present Santha Rama Rau's widely-applauded adaptation of E. M. Forster's **A Passage to India.**

Forster selected Rama Rau's adaptation of his novel from the countless versions offered him over the past two decades, deeming it the one which best represented his central themes, and most suitably depicted the characters he had in mind. However, in the transition from the prose-fiction to the dramatic element, stress is unavoidably accorded to different centres. It is thus highly inadvisable to approach the play expecting a recapitulation of the novel.

While the play focusses its attention on the universal racial problem as typified in the English-Indian situation of the 1920's, and on the eternal question of the position of subject and ruler, the novel is more interested in implicating the inherent ambivalence of all human relationships, and in emphasizing the spiritual, the transcendent.

Both do, however, explore the dilemma of human contact essential to all of Forster's fiction, and realize that communication is often not established without somewhat tragic consequences. It is this highly significant aspect that the English Department production has concentrated on presenting.

The major characters, even from a mere glimpse during preliminary rehearsals, seem to be extremely well cast, and slip gracefully into their respective rôles. Fortunately, too, McGill can provide the large number of Indian students indispensable to such a presentation.

Jagdip Maraj, a second year Arts student with no previous acting experience, will fill the rôle of the delightfully emotional and irrational Dr. Aziz. Miss Quested, his supposed victim in the suggestive and resonant supernatural of the Marabar Caves will be portrayed by Tandy Cronyn, a newcomer to the university. Playing the difficult role of Professor Godbole will be Henry Anand, a post-graduate student in Meteorology and a lecturer at Sir George Williams.

To balance with these performers who are new to the McGill stage, Director Faragoh has cast the familiar figures of David Drakeford, Christopher Burke (**Waiting for Godot**) and Philippa Parsons (**Agamemmnon**) respectively as the intellectual English Victorian Mr. Fielding; the leader of the British colony, Turton; and the crumbling, spiritual Mrs. Moore.

If the McGill production stands up as well to the "elevated" demands of the Montreal theatre public as its London and New York counterparts, (both of which received excellent notices) did to their own audiences, it should prove a most rewarding presentation.

L. B.

Zizi Jeanmaire — In the French Style

Zizi Jeanmaire's Revue opens with eleven beautiful girls and one comedienne on the floor and ends with Zizi Jeanmaire upright. That she is still upright is remarkable. Of the show's sixteen numbers, she appears in thirteen. No slouch, Zizi. She dances, of course, she sings, she acts in song and dance, she bubbles with personality. In short, she works very hard.

And on opening night, the audience remained cold. No matter. No let-up from Zizi. To the very end this marvel of talent and endurance, retains her professionalism, right up to the last, brave, for-a-full-house-you-don't-clap-very-much smile.

The fault, of course, isn't all the audience's. The revue is well-paced but poorly shaped. Most of the brass, feathers and spangles are displayed in the first act. The second is Zizi the Chanteuse. She sings well, on key which is a pleasant and unorthodox surprise, and with excellent physical delivery, which is no surprise. But the climax of the show is in the first act. The second fizzles out, to weak applause.

The best moments, as expected are the choreographic ones. Zizi the dancer, Zizi the acrobat, Zizi the chorine. Always vairy chi-chi, Zizi. She wears lots of feathers (egret, ostrich, etc.), but she overcomes them. There is as much silk and sequins in the $6.00 seats. But she adds the extra *je-sais-exactement-quoi*, surmounts much of the silly chorus-line things, and overcomes the difficulties of Roland Petit's good choreography.

A super-standard revue, and extraordinary personality.

J. D. F.

Daniel Shafran — Superb Showmanship

DANIEL SHAFRAN, violoncello, in a recital at Place des Arts, November 9.
Sonata No. 2 in F, Op. 99 - Brahms
Sonata in D minor, Op. 40 - Shostakovitch
Sonata in A minor, "Arpeggione" - Schubert
Spanish Dance - Granados
Pièce en forme de Habanera - Ravel
Ritual Fire Dance - de Falla

As with Richter and Rostropovitch, rumours of Shafran's outstanding virtuosity had reached the Montreal audience long before his local debut. The first two Soviet greats not only met their commitments, but surpassed all expectations — Shafran did not.

In a programme devoted to a display of showmanship, Shafran proved that his technical mastery of the instrument was irreproachable but he was often reduced to dazzling displays of virtuosity. This was particularly evident in the Ritual Fire Dance, calculated to be a crowd-stopper to cap off the program. This was played at an astonishingly fast tempo with a seeming disregard for the music in itself.

The Brahms, apart from a few difficulties with intonation, particularly in the opening movement, was, if not a memorable performance, well handled and logically played. The accompanist, who proved quite competent, tended to overpower the 'cello, however, throughout the piece.

The highlight of the evening was a performance of fellow countryman Dmitri Shostakovitch's sonata in D minor. Here, Shafran's true temperament showed through. It was a stunning performance, particularly of the last movement, allegretto, which was played with incredible perfection. The Arpeggione sonata, originally written for a cross between a 'cello and a guitar, and thus presenting considerable technical difficulty, was also brilliantly played. The encores, particularly the final Shoenberg, were calculated to demonstrate the full possibilities of Shafran's tonal colouring.

On the whole, it was a largely satisfying programme, with but a few inconsistent moments. To Montreal concertgoers, Shafran was established as a 'cellist one or two notches down from Rostropovitch, in the ranks of Cassado and Janigro.

Eitan Cornfield

Fifth Amendment Opens

The Fifth Amendment, formerly the Fifth Dimension, has just opened for the season under the ownership of Gary Eisenkraft, well known Montreal folk-singer. How long it will remain open depends on the extent to which folk enthusiasts will contribute support and enthusiasm.

Located at 1455 Bleury, the Fifth Amendment will offer programmes of poetry, dramatics, and classical music, as well as famous folksingers.

The first guest artist is the Reverend Gary Davis, who will appear until Sunday. Reverend Davis is well known to Montreal audiences, having appeared at the Fifth Dimension and the old Pôtpourri. Recorded on Riverside Records, Reverend Davis accompanies his gospel songs with a wild 12-string guitar and the occasional sermon.

Next week, from Thursday through Sunday Tom Rush will perform. Wednesdays are Hootenanny days and Tuesdays will feature literary and dramatic acts. Mondays are reserved for guest artists and (perhaps) live classical music.

Admission prices are scaled to performers, but are, in general, moderate. Special rates are available to students who arrive in groups in conjunction with student organizations, such as McGill's Folk Music Society.

B. N.

JAMMIN'

MILES DAVIS

On Friday and Saturday nights of last week the Miles Davis Quintet played at Le Jazz Hot. It is rather difficult for me to evaluate their performance because my attitude towards Miles Davis resembles hero worship more than critical objectivity.

The sidemen in his present group are Ron Carter: bass, Tony Williams: drums, Herbie Hancock: piano and Wayne Shorter: tenor sax. They deserve most of the praise which has been heaped on them over the last few months. Pianist Hancock, who must be getting a reputation for tardiness in Montreal, missed the plane from New York and as a result did not arrive until the end of the second set on Friday night.

Thus, the rhythm section of Carter and Williams had to do extra duty. They were more than equal to the task. Williams, who is too young to buy a drink in most of the clubs where he works, was especially good. Despite his youth he plays with assurance and a quite distinctive style. An amazing amount of interplay went on between him and the soloists, especially Miles.

Wayne Shorter is the newest member of the quintet. He recently escaped the confines of Art Blakey's Jazz Messengers, and his playing has since improved enormously. He often employs Coltrane-like runs of notes, but unlike Trane, he has a rather mellow tone.

And then there is Miles. On the stand he takes the now familiar pose: leaning backwards, head down, with his trumpet pressed against a waist-high mike. He usually appears to be playing to his sidemen rather than the audience.

Most of the numbers performed (No Blues, Green Dolphin Street, Milestones, and Flamenco Sketches) have been in the Davis repertoire for years and some have been recorded more than once. It is interesting to compare Miles' present work with his playing the same tunes on records from a few years back.

To begin with, his style is not quite as introverted as it formerly was and he is now more apt to use the upper register of his instrument. His playing is sparser than ever and even when starting the themes, he plays only a few disjointed notes: just enough to hint at the melody. In his solos he often pauses for a few bars between phrases but somehow the phrases always seemed to fit together perfectly.

The development of Miles' style has not really changed the essence of his playing. He is still the most intensely emotional and movingly communicative soloist in jazz today.

J. A. M.

Snakes and Ladders

Have you ever interviewed Mary Ure? I dare say you haven't. But then, have I? Mary Ure is petite, beautiful, charming, poised, gracious, and mostly inaccessible.

The press conference interview can be a veritable game of snakes and ladders. The Players: Interviewer and Victim. The Others sometimes Players, more often, and interchangeably, The Snakes and The Ladders. Take whatever connotation you will — they are all apt. Some of the Snakes are snakes, some of the Ladders, vines and creepers. But for the Victim they are the means of escape, for the Interviewer, the contacts.

Well, let me say that where Snakes and Ladders are concerned, I have been a failure since the ripe age of two. An ominous debut for an interviewer, and an omen proved true.

Wednesday, November 11, 4:30 pm; arrive Windsor Hotel, with beautiful companion. Dripping wet; (back one space). Greeted by Patricia Taylor, Public Relations Director (small ladder) Introduced to St. John Ambulance (practice roll of dice, at best). Introduced to Miss Ure herself (fast trip up long ladder and down long snake) Captivated.

Decide to throw myself at victim, with questions on Theatre of Cruelty. Mr. Budge Crawley arrives. "Mary, how are you..." (Lose turn at dice). More chatter with the Snakes and Ladders. Cannot land on the appropriate ladder. Chair next to Miss Ure vacated. Cheat and take long ladder. Miss Ure also beautiful close up. "Miss Ure, do you..." Miss Ure excuses herself to get something, leaving by long snake.

Someone asks: "Did you enjoy working in Montreal"?

Miss Ure: "Oh, yes, I like Montreal."

"Was it not uncomfortable on location?"

Miss Ure: "Well, you don't really notice it when you're working, you concentrate on what you're doing. But it was quite difficult, with the snow blowing in over the tops of your boots."

Montreal? **"Robert didn't want me to come. This is the first time I've been off on my own, and he's going to phone here later on to see that I'm getting enough rest. He's very jealous, my husband. He's in the theatre in New York now. Playing in 'The Physicists'. It isn't doing too well, which is a great shame, because it's so well acted. Walter really killed it."**

J.D.F.: Most of the new wave of British plays seem to do well off Broadway. Have you been in England recently?"

Miss Ure: "We came over in August."

J.D.F.:"Have you seen much of the recent theatre in London?"

Miss Ure: "No, I don't go to the theatre much. I saw the Marat/Sade which is just brilliant. But not very much else."

J.D.F.; "With the upsurge of drama, in England, would you like to work with one of the companies like the Aldwych or the National Theatre, which is fostering it so much?"

Miss Ure: "No, that would tie me down too much, acting in repertory. I'd like to do more movies. Either Robert acts and I go with him as at the moment, or we act together as in Ginger Coffey. Or I act and he writes. English theatre doesn't pay that well either. We have a large family, and Robert is still paying alimony to his first wife."

J.D.F.: "One last question, Miss Ure. You did both the stage and screen versions of Look Back in Anger. How does the transition from the actor's medium to the director's affect you?"

Miss Ure: "Well, it's just a change of point of view. You find new things and develop new things."

J.D.F.

Les Grands Ballets

The opening performance of Les Grands Ballets Canadiens saw the company dancing in a selection of ballets so varied that all tastes could be satisfied.

The first, Fête Hongroise, consisted of eight movements choreographed to Hungarian dance music by Brahms. Although the corps de ballet, and especially the male section, showed complete competence and precision, a too brittle quality in the movements of a few leading dancers marred the general effect. Pleasure in the music sometimes superseded that in the dancing.

If the first piece was not completely satisfying, the other four more than complemented the one.

In Trapeze, jealousy brings death to a girl and boy, partners in a trapeze act. As the girl, Margaret Mercier was superb. Her control of all her movements is complete and yet allows full rein to her ability to flow from one action to another. David Seillier performed excellently as both choreographer and partner.

Le Corsaire, admirably danced by Anne-Marie and David Holmes, demonstrated the extent to which the Russian tradition has developed the dance. The perfection of Miss Holmes' technique was breathtaking, as were the leaps of her partner. Their virtuosity cannot be appreciated through mere second-hand information.

Medea is a starkly modern ballet. Although based on the ancient play by Euripedes, modern techniques have updated the tale. Unusual sound effects, including voices and engine noises, created an eerie atmosphere, heightened by choreography, costuming and lighting effects.

Graduation Ball completed the programme. A portrait of a gala evening given for cadets by a neighbouring girls' school in Vienna, where gaiety and frivolity prevail. This is a charming ballet created for pure fun for audience and dancers alike, and was certainly enjoyed to its fullest extent by both in this execution.

Anne Bruker
and Catherine Parsy

PANORAMA

Published every Friday by the McGill Daily at 690 Sherbrooke Street West. Panorama is a weekly review of entertainment in Montreal, incorporating both criticism and features.

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Anne Beatts

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Ass't Professor of Philosophy, CCNY

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2. 1:30 P.M. — "BIBLICAL THOUGHT"
3. 3:30 P.M. — "SOCIAL AND POLITICAL IDEAS"

LUNCHEON — 12:15 P.M. TEA — 3:00 P.M.

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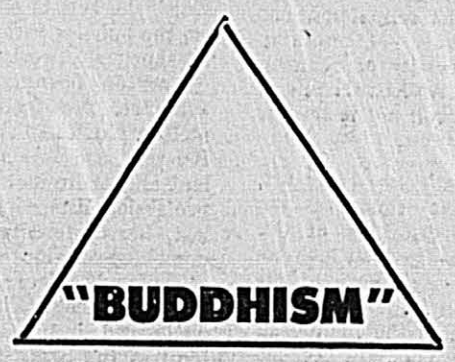

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Britain's changing role in Europe

Harold Wilson's government is clearly faced with a formidable task: to define, and very soon, the role of the United Kingdom in Europe, the Western Alliance, and in the world. Economically and politically, Britain cannot stand alone much longer.

by Frederick Finkelberg

When the war of 1914-1918 ended, Britain found most of her vast foreign investments gone, liquidated during the course of the conflict to secure credit among her allies for essential materials. In the years following the short post-war boom, she faced increasingly severe competition from the expanding industrial machinery of other nations.

Even Germany had revived by 1925 and vied with Britain for markets in which she had formerly held a monopoly. In the years following the end of World War Two, much the same situation has evolved.

Widespread Crisis

Yet the newer crisis is bigger, broader, and more intense than the last one.

Britain is being left behind in the area of technical research and development, and this is a specially serious problem considered along with the literal exodus of highly-trained technicians, scientists, physicians and teachers which has lately grown to alarming proportions.

Finally, and perhaps most urgent of all, trade with the former colonies and the Commonwealth is declining, but Britain's material needs, in the form of industrial raw materials and many agricultural products, have only increased. Where is Britain to satisfy these needs?

For the six nations of the EEC, the answer was collective economic planning, greater co-operation in the development and use of raw materials, fuel and other energy resources, ideas, labor, and markets, and finally a common system of lowered or abolished tariffs designed to stimulate trade and production. Somehow Britain must do the same, but with certain vital restrictions.

The British want Europe to act within the structure of an Atlantic Community and a unified free world. This is why the EEC negotiations at Brussels finally failed after eighteen months of harangue, and this is why any quick new attempt is bound to meet with the same difficulties. No one in Britain wants to become part of a Europe which would be highly protectionist in trade and anti-American in politics.

With obvious popular support, the Labor Party has insisted on three conditions for entry: Commonwealth agreement, protection of agriculture, and British autonomy in domestic economy and foreign policy. These conditions weaken Britain's chances of entry considerably, since the Party is urging entry on terms which Britain could not and cannot expect to obtain from the Six.

Underdeveloped Areas

Prime Minister Wilson is also insisting, as he did in 1963, on free entry into the Market of the goods of underdeveloped countries; such a provision would take care of a good number of the former colonies. He is even suggesting that for now it would be better to promote the growth of an Atlantic Community rather than concentrate on the EEC. Yet many responsible people believe that no further development of the Atlantic Community is possible without British membership in the Common Market.

The system of price supports, now prevalent in agriculture and certain other industries which would face even more severe European competition if Britain were to join the EEC, must in any event be drastically reduced, if not discontinued entirely. Such protectionist measures simply do not fit into the freer-trade system to which the country now must turn. Yet the new government has fixed a surcharge on imports, which is surely a step in the wrong direction.

Clearly, too, there was implied in the terms offered by the EEC a choice between Commonwealth ties and European opportunity, and while the majority of Britons believe that the Commonwealth is of much less value now than it has been, many are unwilling to dissolve the bond. The Commonwealth, in fact, is beginning to appear as a possible alternative for the EEC and Atlantic Community solutions.

Staggering Deterrent

In spite of all this, the cost of a semi-independent military commitment and of the proposed independent nuclear deterrent is staggering and offers a compelling reason for co-operation with Europe and America. An internationally-controlled, nuclear-armed NATO is considered by many to be the single most important European institution as far as Britain is concerned.

It is the strongest existing expression of the American security guarantee and thence of the Anglo-American connection and the feasability of the Atlantic Community ideal. The French determination to have a national deterrent system, devoid of American influence, in Europe is probably Britain's greatest problem in maintaining the system.

In the face of all this, internationalism is the only reasonable solution. But is Britain capable of meeting the challenge? Can Britain, beginning with the EEC and then the Atlantic Community, lead a confederation of states to a sort of one-free-world? With the answer to this question lies possibly the answer to the whole problem of preserving an effective Western alliance.

Super-Fratman

Part IV

Having escaped from Fratman in their last encounter, and picked up Amantha Aardvark in the process, Super-Dailyite is unprepared for the ultimate confrontation which now occurs.

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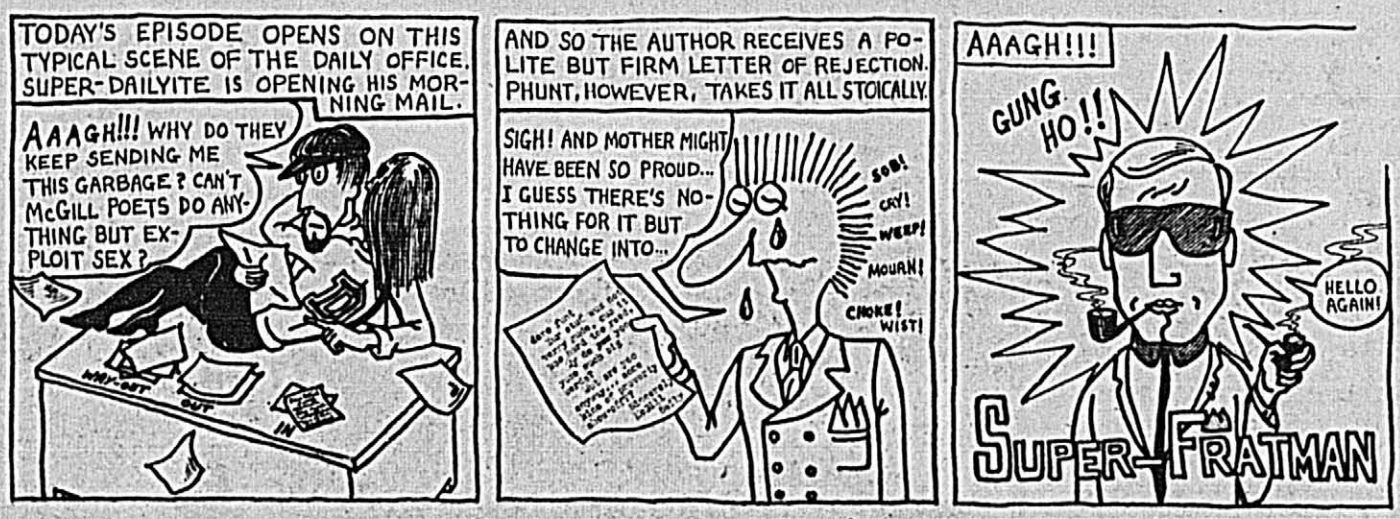


today

AUGUSTANA HOUSE: Cooperative supper at 6:30 pm.

CANTERBURY CLUB: Leaders meeting at 6 pm.

CERCLE FRANÇAIS: Réunion des membres de l'exécutif à 1 heure, Salle 114, Peterson Hall.

CURLING CLUB: Intramural teams to be made up this week 1-5 pm Montreal Caledonia. Newcomers welcome.

CHRISTIAN FELLOWSHIP: Prayer meeting with David Long at 1:15 pm at 1005 Sherbrooke W., Room 6. Film on Urgana Missionary Convention followed by talk by David at 7:30 pm in Union Clubroom.

DEBATING UNION: Meeting of all Burlington debaters and judges in Debating Union Office at 1 pm.

DRAG MOVIE: Movie "Carousel", folk singer Margaret Duggan, refreshments and dancing 8 pm in McConnell Hall. $2.50 per couple.

HILLEL: Last day for Exhibit of Lithographs by Anatoli Kaplan. All welcome at Hillel House, 3460 Stanley.

GRADUATES: Pictures taken at Coronet Studio—Education, P. & O.T. Nurses, B.Sc.N., H-N from 10-12 am and 2-5 pm.

LATIN AMERICAN SOCIETY: "Tertulias en Espagnol", 1 pm McConnell Eng. Bldg. Rm. 101. Everybody welcome to practice Spanish conversation.

LIBERALS: Meeting to elect secretary. Walter M. Stewart Room 1 pm.

NEWMAN CLUB: Mass in the chapel at 1:05 pm.

NEW DEMOCRATS: Lyle Kristiansen, Secretary of N.D.P. Youth to speak on "Party Organization". Clubroom at 1 pm.

OLD MCGILL: For all females interested in meeting young lawyers, a St. James St. Blitz for yearbook patron support. Meet in office today at 1 pm or leave your name in the tuckshop.

PHYSICS SOCIETY: Rm. 304 New Engineering Building. A film, "Universal Gravitation"

POLISH CLUB: Meeting at 8 pm in Grillroom. Social afterwards. New members especially welcome.

PSYCHOLOGY CLUB: "Relation of Animal behavior to Human Behavior" will be discussed by Dr. M. Stern at 1 pm in Rm E204. Everyone welcome.

RIFLE AND PISTOL CLUB: Meeting 7 pm in the Gym.

SAILING CLUB: Meeting at 1 pm in Union Salon.

SCM: Poetry reading by Charles Swishev and Folksongs with John Guy at 9 pm at Yellow Door Coffee House, 3625 Aylmer.

Saturday

GRADUATES: Pictures taken at Coronet Studio — Education P. & O.T., Nurses, B.Sc.N., O-Z from 10-12 am and 2-5 pm.

MODERN DANCE CLUB: A Martha Graham film, "A Dancer's World" to be shown at 11 am in Common Room, R.V.C. Everyone welcome.

MOC: Auction in Union at 7:30 pm. Also slides, singing and free refreshments.

NEWMAN CLUB: Hootenanny at 8:30 pm. Admission is free.

Sunday

CANTERBURY CLUB: 9:30 am Holy Communion in Cathedral. 7 pm evening singsong in Canterbury House. 7:45 pm, Rev. John Kerr speaks on "The Revolution in Morality".

S.Z.O.: All are invited to a Kosy Kumsitz, an evening of Israeli songs and dances, Sunday at 8:30 pm, 1247 Guy St. Rm. 131.

announcements

HUMANIST SOCIETY: At 1 pm on Wednesday, Nov. 18, students representing various religious faiths and the Humanist viewpoint will discuss "The Relevancy of belief in God." All those interested are invited to attend the discussion which will be held in the Union Salon.

RADIO MCGILL T.V.: Auditions for host on a one hour documentary telecast will be held today at 3 pm in the Radio McGill office. An audition script will be provided. Previous experience will be an asset but is not strictly required. The host will be required to read a script on camera during the program.

dances

IFC Ball

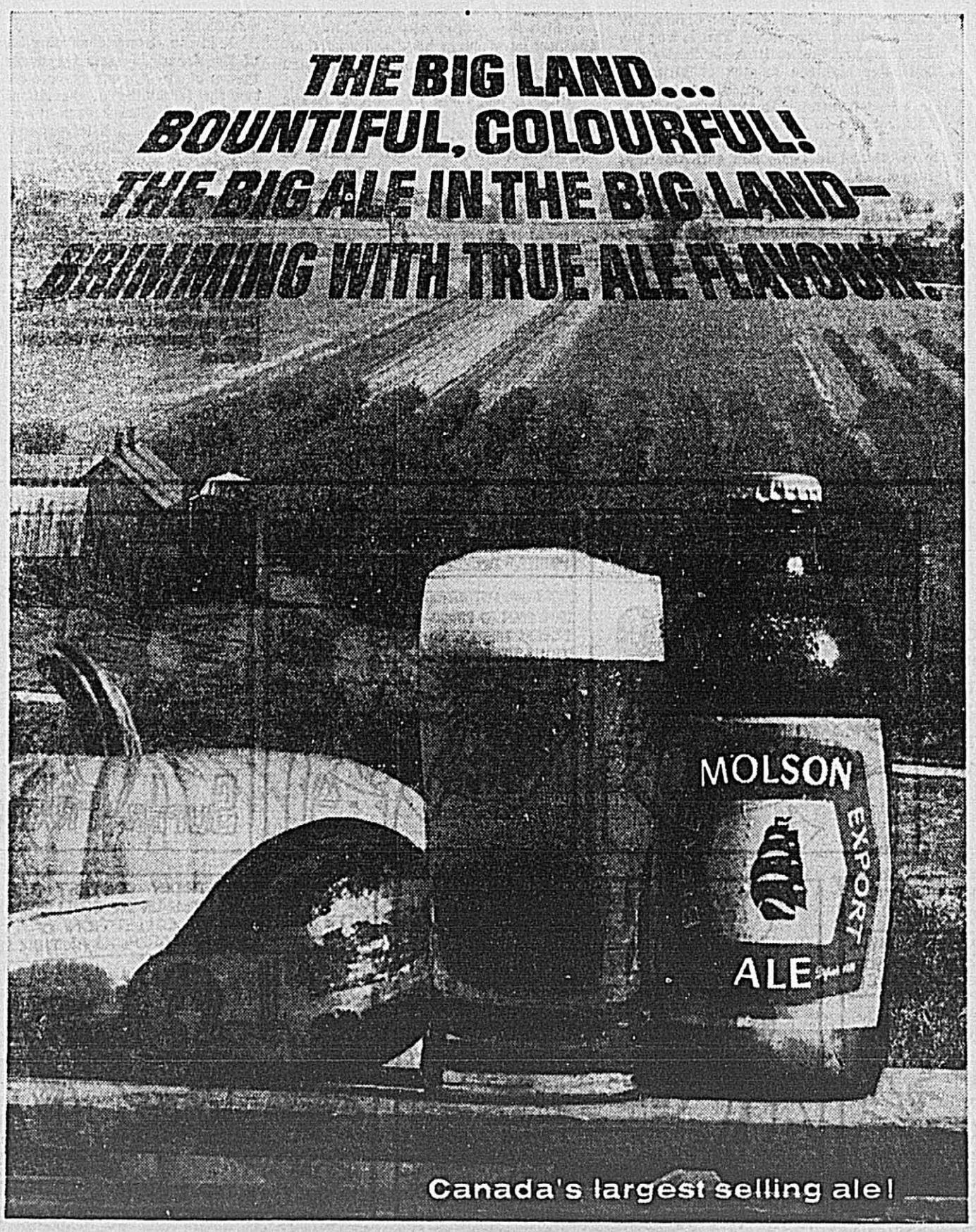
The annual formal ball sponsored by the Inter-Fraternity Council will be held tonight at the Mount Royal Hotel. Fraternity members are urged to buy their tickets now for the dance, music for which will be supplied by the Coachmen and Sacha of Place Ville Marie.

Hillel

The Skyliners will supply the music for a dance sponsored by Hillel Saturday night at the Spanish and Portuguese synagogue. Admission is free for members and $1.00 for all others.

Philosophical Society

A number of free tickets to Monday night's lecture at the Université de Montréal, to be given by Etienne Gilson are available to members of the Philosophical Society. Members who are interested should at once contact Berel Rodal at the Union office of the Philosophical Society.



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Bryce Taylor sets new QB record

Bryce Taylor of University of Toronto Blues, in winning the Senior Intercollegiate Football League scoring title, became the first league quarterback ever to score 50 points in a season.

Final statistics released by the Ontario-Quebec Athletic Association show that Taylor scored four touchdowns and kicked three field goals, 16 converts and two singles for 51 points. The previous record for a quarterback was 31 points by Don Getty of Western Mustangs in 1954. The all-time league record is 68 points by Toronto halfback Tim Reid in 1958.

Halfback Jim Young of Queen's Golden Gaels was second in scoring with 39 points, McGill's Eric Walter, the 1962 scoring leader, was third with 36 and Heino Lilles of Queen's was fourth with 30.

Lilles was also top rusher in the league with 449 yards and a 7.6-yard average. Gary Cranmer of Western followed with 402 yards and Walter was third with 391.

Glen St. John of McGill led passers with 1,075 yards and a 48.2 completion percentage, rookie flanker Mike Eben of Toronto was the best pass receiver, grabbing 32 tosses for 522 yards.

STATISTICS

SCORING

	TD	FG	C	S	Pts.
Bryce Taylor, Toronto	4	3	16	2	51
Jim Young, Queen's	6	1	0	0	39
Eric Walter, McGill	6	0	0	0	36
Heino Lilles, Queen's	5	0	0	0	30
Art Froese, Western	2	3	8	0	29
Cal Connor, Queen's	4	0	0	0	24
Jim Dickie, McGill	4	0	0	0	24
Vic Wozniuk, Toronto	4	0	0	0	24
Ken Davison, Toronto	3	0	0	0	18
Gary Cranmer, Western	3	0	0	0	18
Bob Israel, Western	3	0	0	0	18
Rob Campbell, Western	3	0	0	0	18
Tim Purves, Toronto	2	0	0	0	12
Mike Eben, Toronto	2	0	0	0	12
Riivo Ilves, Toronto	2	0	0	0	12
Doug Cowan, Queen's	2	0	0	0	12
Bayne Norrie, Queen's	2	0	0	0	12
Bob Berke, McGill	2	0	0	0	12
Eric Hafeman, Queen's	0	0	9	1	10
Peter Howlett, McGill	1	0	1	2	9
Pete Thompson, Queen's	1	0	1	0	7
Nick Florian, McGill	0	0	7	0	7
Ted Miller, Western	1	0	0	0	6
Bill Payne, Western	1	0	0	0	6
Don Bayne, Queen's	1	0	0	0	6
John Latham, Queen's	1	0	0	0	6
Ray Lawson, McGill	1	0	0	0	6
George Poirier, McGill	1	0	0	0	6
Don Taylor, McGill	1	0	0	0	6
Graeme Strathdee, McGill	1	0	0	0	6
Rich Ripstein, McGill	1	0	0	0	6
Jim McMahon, Toronto	1	0	0	0	6
John Huether, Toronto	1	0	0	0	6
Larry Ferguson, Queen's	0	0	0	4	4
Brian Pilgrim, McGill	0	0	2	0	2
Ward Passi, Toronto	0	0	0	1	1

Safety Touches — Western (3), Queen's, Toronto.

RUSHING

	Atts.	Yards	Avg.	TD
Heino Lilles, Quen's	59	449	7.6	5
Gary Cranmer, Western	73	402	5.5	3
Eric Walter, McGill	68	391	5.2	3
Art Froese, Western	56	348	6.2	2
Jim Young, Queen's	44	263	5.9	1
Peter Howlett, McGill	43	216	5.0	2
Tim Purves, Toronto	38	194	5.1	2
Bayne Norrie, Queen's	30	192	6.4	0
Bill Watters, Toron'o	28	154	5.5	0
Bob Israel, Western	26	151	5.8	3
Vic Wozniuk, Tornto	17	150	8.8	4
Ken Davison, Toronto	22	140	6.4	0
Doug Cowan, Queen's	16	135	9.0	1
Bryce Taylor, Toronto	28	127	4.5	4
Cal Connor, Queen's	15	115	7.7	4
Mike Eben, Toronto	25	108	4.3	0
Brian Conacher, Western	20	106	5.3	0

PASSING

	Atts.	Com.	Yds.	Pct.	Avg. gain	In.	TD
St. John, M.	139	67	1,075	48.2	16.0	2	7
Connor, Q.	119	55	1,064	46.2	19.3	9	9
Taylor, T.	130	56	852	43.1	15.2	6	5
Wozniuk, T.	63	34	511	53.9	15.0	4	2
Israel, W.	79	42	333	53.0	7.9	3	2
Smith, W.	31	10	118	32.4	11.8	2	0
Ripstein, M.	13	5	115	38.5	23.0	1	1

PASS RECEIVING

	No.	Yards	Avg. Gain	TD
Mike Eben, Toronto	32	522	16.3	2
Ken Davison, Toronto	29	426	14.7	3
Eric Walter, McGill	20	415	20.8	3
Jim Young, Queen's	17	426	25.0	5
Jim Dickie, McGill	14	262	18.7	4
Pete Thompson, Queen's	11	209	19.0	1
Brian Pilgrim, McGill	11	169	15.4	0
Don Taylor, McGill	10	187	18.7	1
Gary Cranmer, Western	10	81	8.1	0

PUNTING

	No.	Yards	Avg.	S
Larry Ferguson, Queen's	47	1,823	38.8	4
Doug Mitchell, Western	14	513	36.6	0
Ron Barrie, McGill	6	208	34.7	0
Garry Smith, Western	38	1,305	34.3	0
Rich Ripstein, McGill	13	422	32.5	0
Ward Passi, Toronto	41	1,320	32.2	1
Pete Howlett, McGill	17	508	29.9	1
Bill Watters, Toronto	11	315	28.6	0
Ian Bruce, McGill	9	249	27.7	0

KICKOFF RETURNS

	No.	Yards	Avg. Ret.	TD
Rob Campbell, Wes'ern	12	466	38.8	1
John Huether, Toronto	11	247	22.5	0
Andy Szandtner, Toronto	11	222	20.2	0
Ian Bruce, McGill	9	202	22.4	0
Bayne Norrie, Queen's	2	108	54.0	0
Art Froese, Western	6	83	13.8	0
Bill Watters, Toronto	4	72	18.0	0
Eric Walter, McGill	4	70	17.5	0
Doug Cowan, Queen's	4	37	9.3	0
Merv Daub, Queen's	4	17	4.3	0

PUNT RETURNS

	No.	Yards	Avg. Ret.	TD
Wade Kenny, McGill	28	154	5.5	0
Rob Campbell, Western	25	152	6.1	0
Bill Ferguson, Queen's	25	132	5.3	0
John Huether, Toronto	15	60	4.0	0
Ian Bruce, McGill	12	53	4.4	0
Andy Szantdner, Toronto	8	48	6.0	0
Jaimie Johnston, Queen's	9	35	3.9	0

INTERCEPTIONS

	No.	Yds. Ret.	Avg. Ret.	TD
Guy Patvin, Queen's	4	80	20.0	0
Bill Watters, Toron'o	2	63	31.5	0
Don Holmes, Toronto	2	17	8.5	0
Vern Lucyk, Western	2	7	3.5	0
Bill Payne, Western	2	5	2.5	0
Don Taylor, McGill	2	3	1.5	0
Mike Gray, Toronto	2	0	0.0	0

FINAL STANDINGS

	P	W	L	T	F	A	Pts
Queen's	6	6	0	0	152	79	12
McGill	6	2	3	1	120	104	5
Toronto	6	2	4	0	144	168	4
Western	6	1	4	1	101	166	3

Brian Marshall

Ed. note — This is the first in a series of articles dealing with graduating Redmen football players.

Although he was not the heaviest lineman with the Redmen this past season, Brian Marshall ranked as one of the best. His size 5'10" and his weight-190 pounds allowed him a great deal of mobility, which he used to great advantage when he pulled from his guard position to either trap or open the way for an end sweep.

Some railbirds rated Brian as the finest pulling guard in the Senior Intercollegiate Football League. Although he will probably not be selected to the ALL star team he did show perhaps the most desire of any of the Redmen linemen.

Brian's football playing days began in 1956 when he starred for the MacDonald High School Senior team. Then he saw service with Westlake in the Juvenile League, being selected an all-star defensive end in '59 and a dream team guard in 1960, his final season.

While with Westlake, Brian played with present teammate Eric Walter, who was then a

quarterback and with halfback Ian Bruce. As well OQAA all-star tackle last season, Jim Greenwood of the Queen's Golden Gaels played with Westlake in Brian's day.

For the past four years, Brian has been with the Redmen as a guard, winning the Lois Obeck Trophy as the most improved Redmen in '62.

Besides football, Brian has played intramural floor hockey and squash at McGill, is a member of Phi Delta Theta Fraternity, a Scarlet Key and vice-chairman of the SAC.

Brian will graduate in Electrical Engineering this spring and plans to work for the Otis Elevator Company. The Redmen will have their work cut out for them next season to replace a man of Brian's experience.

D.M.

Indian defence weak despite big turnout

by LAWRENCE HAIMOVITCH

Although the McGill Indians hockey schedule does not officially start until December 9, practices have started and the squad will be pared down to eighteen men by the league opener.

Forty hopefuls turned up for practice on Monday but by the end of this week rookie Coach Ken Bellemare hopes to slice over a dozen and give him more time to concentrate on the talent on hand.

Naturally after two practice sessions Bellemare is not sure how the team will shape up but he notes there are a few players who should fare very well this season. Bellemare has an abundance of forwards but lacks defencemen, and especially would like to see a couple of more goalies come out to the practices in the Winter Stadium.

The team is scheduled to play five exhibition games before the season commences and in addition they will be scrimmaging with the Redmen to give them stiff opposition. These preseason trials will lead to the ten league games commencing with that against U of M on December 9. Coach Bellemare points out that this year, more than ever, the Indians will be affiliated to the Redmen, not just in the sense of being their junior team but rather following the Redmen's style of play and training habits. In this way, good Indian players can make the jump to the senior loop with a minimum of adjustment and change in hockey philosophy.

Bellemare wants a team that will be able to skate fast, shoot hard, and check fiendishly for he feels this is the kind of team that succeeds best in the City Intercollegiate Hockey League. The team will play U of M and CMR four times and Macdonald twice in their ten game CIHL schedule. All in all, it promises to be a most interesting year.

Indians' Practice

The time of tonight's practices have been changed to 6:00 and 8:00. Players must arrive at least half an hour before practice time and bring as much equipment as possible.

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INTRAMURAL

BASKETBALL SCHEDULES

MONDAY, NOVEMBER 16

7:15 PM

Court 1 ..... Med I vs Corpuscles
Court 2 ..... Falcons vs Dent I
Court 3 ..... Stropegaites vs Ratfinks
Court 4 ..... Grunters vs Psychos

8:15 PM

Court 1 ..... Shysters vs Grads
Court 2 ..... Aardvarks vs Curares
Court 3 ..... Architecture vs Polymorphs
Court 4 ..... Law I vs Epars

ICE-HOCKEY

MONDAY, NOVEMBER 16

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Harriers

McMaster favoured in OQAA meet at Kingston

The Redmen Harrier team travels to Kingston this weekend to participate in the annual Ontario-Quebec Athletic harrier meet. At stake is the Little Cup, emblematic of OQAA cross-country running supremacy.

Veteran coach George Gluppe has his men fired up for tomorrow's race, but he is not too confident about the team's chances due to the superiority of the entries. Returnees from last year's squad are captain Walt Pruiksma and Robert Jackson. Pruiksma, a seasoned pacer is perhaps more suited for the 440 yard race, but coach Gluppe feels that he will do a fine job. Jackson, from Stanstead College, is a good long distance runner and should do well. Newcomers include Bert Kidd, George Jackimow, and Ed Baylin, but the latter won't be able to make the trip due to sickness. Kidd, a freshmen from Mount Royal High seems headed for the same track success as his namesake Bruce Kidd. While it is still early to judge his full talents, Kidd has displayed marvelous speed and stamina and could possibly be the one to win the race. George Jackimow, a U of M graduate is not as flashy as Kidd, but nevertheless should acquit himself well in the meet.

Of approximately ten teams that have entered this grueling event, the more prominent ones are McMaster, Queen's, Waterloo, Toronto, Western, and McGill. McMaster is the favourite, having won impressively for the last two years. They have an experienced contingent with their team of Russ Evans, Dave Knox, Bruce Woods, Al Duncan, and Bob Chapman, all returning after placing in the top ten last year. Toronto will be without last year's individual champion, the great 2-miler Bruce Kidd. Bruce has hung up his spikes for a few months and, while his absence will be felt, Toronto still has a very strong team. Western finished second last meet and they are ready to give McMaster a run for their money. Waterloo does not appear to be a threat this time around, but Queen's is the darkhorse. Dave Ellis is their main hope and the Tricolor will have the advantage of competing on their home track.

Scoring for the meet is on an inverted basis, 1 point for first, 2 for second; the team with the fewest points is awarded the trophy. Coach Gluppe feels a time of 34 to 35 minutes will be sufficient to win, but this may vary due to the layout of the 5½ mile course.

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MISCELLANEOUS

"SARTRE est la France, lui aussi" — Charles de Gaulle. French nationalists take note — see THE FLIES, 8.30 pm, November 25-28, Students' Union Ballroom.

ANIMAL BEHAVIOUR RELATING TO HUMAN BEHAVIOUR — discussed by Dr. M. Stern of McGill at PSYCHOLOGY CLUB, Friday, 1 pm in E-204.

YOU ARE FREE to see the Flies, any evening at 8:30 pm, November 25-28, Students' Union Ballroom.

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PROCTER & GAMBLE

On Net

by JIM SMITH

Pre-Pre-Season

The exhibition tournament which ended last night with U of M on top was originally scheduled for next week, after the Redmen had completed two and a half weeks of ice practice. Because of a schedule change in the Ottawa-St. Lawrence League the tournament had to be moved up or cancelled and the Athletics Department decided to move it up.

Tournament useful

The result was that the Redmen dropped tight games to teams that were more fit, if less capable. Since they suffered no serious injuries (except to their pride) the tournament benefited the Redmen as it gave them a good workout and a bit of incentive to work into shape as quickly as possible.

U of M outstanding

Another result of the tournament is that U of M established themselves as a strong contender for the OQAA championship. Only two things can keep the Carabins from challenging Toronto for the top spot in the OQAA, their weak defensive crew and their attitude. Beyond all-star Jean-Jacques Granger, there are few capable defencemen on the club.

The Carabins play an aggressive brand of hockey, they hit often and hard and they are continually goading their opposition. With their size, they needn't worry too much about getting physically beaten but some of their better players could spend a good part of the season warming the penalty bench.

Redmen out of gas

The Redmen played about three periods of solid hockey in the tournament, a period and a half at the beginning of each game. The first line of Kerr, Kostandoff and Halliwell failed to get a goal on Wednesday, but came up with two last night. They get a lot of the puck when they are on the ice, but haven't been working together too well as yet.

John Tibbits counted two goals and an assist in the two games and looks like he's ready to go on to big things this year. Al Bloomer showed up as a fine hitter and Chris Bryant played well on defence. Back-up goalie Bruce Glencross took a turn against Loyola, but failed to impress.

It still looks like a long climb for the Redmen before they get up to the level of hockey played by U of M.

Warriors outlast Redmen in uninspiring display

by DAVE McFARLANE
Sports Editor

The fact that the Redmen have only been on skates for barely more than a week was made quite obvious last night as they went down to their second successive exhibition loss, as the Loyola Warriors handed them a 6-5 setback.

Even at that, the Redshirts skated with the Warriors, who have been practicing for something like five weeks, and came close to tying up the game in the final minute of play when John Tibbits hit the goal post. However, they have a long way to go if they hope to come close to the form of last season that saw them remain in contention for the greater portion of the year.

Coach Dave Copp summed up the game in the subdued Redmen dressing room by saying, "We played well for two periods. We just ran out of gas in the final twenty minutes."

Loyola 6, Redmen 5

First Period

1—McGill, Tibbits	1:27
2—Loyola, Dawson	17:02

Penalties: none.

Second Period

3—Loyola, Healy (Hodgecre)	2:39
4—McGill, Moore (Rips'ein)	3:11
5—McGill, Harrison (Phillips)	4:18
6—Loyola, Healy (Dawson, Hodgecre)	10:03
7—McGill, Kostandoff	12:13
8—Loyola, Robitaille (Tyrrell, McGrath)	12.24

Penalties: Halliwell 13:45.

Third Period

9—Loyola, Dawson (Hodgecre)	3:35
10—McGill, Halliwell	7:40
11—Loyola, Kelly (George Lackenbauer, Robitaille)	9:19

Penalties: Bloomer 4:45.

FOILED : Goalie Eric Walters comes out to stop a shot by Georgian Ed Berry that sprawling Chris Bryan already deflected. Dave Flam is in the foreground.

8-1 romp

U of M tops Georgians

by DON MACFARLANE

Playing a hard-hitting scrappy brand of hockey the University of Montreal Carabins knocked off Sir George Williams, 8-1, to win the championship game of the McGill sponsored exhibition tournament.

After thrashing Loyola 9-3 in the first game on Wednesday night, the Carabins showed no signs of faltering against a hard fighting Sir George team.

U of M, by far the superior team in the tournament, showed good early season form a their shooting and conditioning were exceptional. The Carabins took great advantage of their opportunities, scoring half of their goals unassisted.

The Georgians, who managed to stay with the Carabins for most of the first two periods, had their fate sealed when in the first minute of the third period, their goalie Ed Chapman was hit in the face by a shot and was knocked out of the game. In the next five minutes, U of M tallied three goals to break the game wide open.

Although the game was scrappy throughout, only twice did the players come to blows. The chippy Carabins made Sir George play their game, and put on a dazzling display of passing and skating.

U of M 8, Sir George 1

First Period

1—U of M Delage	5:20
2—U of M Mongrain	10:42
3—SGWU Matthew (Patterson)	13:05

Penalties: Granger 7:50; Hale 8:54; LeFort 10:10; Wenger 10:10, Wenger 17:30.

Second Period

4—LeFort (Richer, Cusson)	15:29

Penalties: LeFort 4:00; Chapman 4:00; Delorme 11:35; Patterson 11:35.

Third Period

5—U of M—Cusson	1:20
6—U of M—Côté (Boucher, Delage)	1:45
7—U of M—LeFort (Richer, Cusson)	6:10
8—U of M—Boucher (Carpentier)	10:40
9—U of M—Delage	19:41

Penalties: Jamison 3:47; Poitras 7:02; Paquette 8:56; Parker 8:56; Steward 12:10; Richer 13:15; LeFort 13:35; major (ejected); Jamison 13:35 major (ejected); LaFontaine 18:52; O'Brien 18:52.

Attention: Sports Staffers

A compulsory meeting for all persons who consider themselves members of the Sports Department will be held today at 1 pm sharp in the Daily office. Winter assignments and desk editor changes will be discussed.

The Greek Squeaks

by BOB BERKE

The Greek had predicted that Wednesday would produce a show of force by the powers that be in IFC football and he was not disappointed, nor were the fraters who participated and the many spectators who witnessed these thrilling matches. Three of the games were decided by only one point while the fourth was a rout.

Defending champion, Phi Ep, paced by a late game single by the Axle, outlasted spunky Sammie, whose speed was all but lost in a slight drizzle which made play sloppy, and ball handling impossible. This is not the whole story however, with five plays left in the game, Sammie pilot Kugler hit younger brother Kugler on a desperation third down pass good for 25 yards to the Phi Ep 50. Bierbrier then hit Weiner on the Phi Ep 20 yard line with the latter coming up with a tremendous catch, robbing three deep backs of a sure interception. Two plays later, Kugler stood on the Phi Ep 25 ready to hit another one of those terrific punts he had used all during the game to keep Sammie out of the hole. Margo, in the middle of the Phi Ep line thought different and, crashing through the porous Sammie line, he smothered the Kugler attempt at tying the game and then fell on the ball thus ending the game — Phi Ep 1-0 over Sammie. The Greek had predicted Phi Ep to beat Sammie by 8 points.

In his only miscalculation of the day, DU wiped out a surprisingly weak AD effort 13-2 where the Greek had called AD by 3. Strong play by "worm" Pratt, Breant, Ritchie (who got a TD) and Fred McRobbie led the tough DU squad into the whitewash. DU's little Coolie has shown strong in both encounters so far this year and adds much strength to that belligerent DU secondary.

The Greek had called for a tough battle between Phi Delt and Phi Kapp. Again the game was divided by a single point as the Phi Delts squeezed past Phi Kapp 7-6. Greek had predicted a six point bulge here. Phi Delt Steve Reid was outstanding in handing Alouette Dave Bowen's squad their walking papers. This was a game pitting the two largest and toughest IFC teams together to slug it out for rights to proceed. Tough line play dominated the game played in the mud bowl.

Grunter Ace Lambert was held in check by a stubborn Zebe defence but once more a single point meant the difference as KA slid by ZBT 1-0. Again the fate of a game hung in the air until the last play when a ZBT punt was brought out by a KA return artist, to the one foot line and thus a point, the trying one, was avoided in order to maintain the KA lead.

Friday will see Phi Delt and KA meet head on in a noon lower campus battle well worth taking in. The Greek calls Phi Delt by 6.

At one, DU meets defending champion Phi Ep in a bid to stop a fifth consecutive finals appearance by the Phi Eps. The Greek calls DU by 8 points. This is a game well worth watching as it hits the Axle against McRobie. Monday at one will see the finals on the lower campus.

Clippings-KKG will meet DG in a Sorors outing on November 19 on the lower campus — last year's game was decided by Marsh Taylor's game — winning single in the dying seconds. This tilt should prove interesting to all football buffs.

On a serious note now — any house, fraternity, or sorority which wishes to have any upcoming event such as swim meets, squash meets, etc., announced, please contact Bob Berke, either by mail at 5541 Bradford Place, Montreal, or by telephone at 737-2241. Try to make it about a week in advance — this service excludes parties of course!

Scribblemania

SHELDON PRICE'S COLUMN

In an extremely close contest, the Giants copped the Dynamic Duo Cup over the Argoes in a Frosh Football tilt yesterday. Deadlocked at the half 0-0, Ain finally returned to his style of old as he rifled a TD pass to Saully Fleising. It would be unfair to downgrade the Argoes as they played a great match and never gave up. The Frosh champs include Corber Jr.; J. & B. Goldberg, Ain, S. & V. Fleising, Brown, Schneider, and Singer. The Argoes, a scintillating team, posess Pratt, Abbot, Griffiths, Cooper, Tellier, and Latour. The final score 7-0 for the Giants . . .

Well, O Dynamic Duo, the fall is nigh and your predicamenting must after a brief respite continue. Thus, you shall excel comme d'habitude.

In Ice Hockey, Scribe I and Sandy I declare an A&S stomping over the Educators by 3 goals. Volleyball activity on Tuesday witnesses a Dent I loss to the Grads while the Priceless One and his Queen predicament a Dent III slaughter of poor Arch . . .

In Basketball, the competition is extremely keen and should prove to be a damn interesting race. However, O Duo, do not exert yourselves yet as the League is still in its embryonic stage. The Oracle decrees a Med I triumph over the Corpuscles; a Falcon success over Dent I; a Stropegaite mashing of the Ratfinks by 15 points; a Physio plastering over the Grunters. Rounding out the Amazing Duo's selections for the week are a Shyster victory over the Grads; an Aardvarks creaming of the Curares; a Poly stomp over Arch; and a Law I massacre over the Epars.

The All-Scribe teams are coming in at a fast clip but as yet, none have been received from teams like the Polym, Shysters, Grads, Beatles and Alphas. Where, oh where, are my All-Scribe teams, my dear managers. Remember the deadline is this Wednesday. Get a move on . . . please . . .

With the Giants victory, the Dynamic Duo record now stands with 30/41 with 2 ties. Predictions have been formulated in the Volleyball, Ice and Floor Hockey and Basketball Leagues. As it appears at this moment, the King and Queen are proceeding at a scintillating pace. Incidentally, the only unanymous choices on the All-Scribe teams is the Scribe as All-Scribe Predicamenter and the Sandy Crystal Ball as All-Scribe Queen.

Engineering touchfootball

Met V retain championship

For the second time in as many years the Metallurgy eight-man team captured the Engineering Touch Football League championship.

Representing the smallest department in Engineering, Met. V totalled an unbelievable 106 pts in four regular season games, while having none scored against. Under the capable leadership of Al Robinson they continued their winning ways in the playoffs beating Chem. V 10-6 in the semi-finals, and Elec. V 25-0 for the championship.

Ever since the League's inception last year, Met. V has been the powerhouse, and has remained undefeated. Possessing the heaviest line in the League they passed and ran their way through all opposition. Often forgetting that the game was just "Touch" they would call off-tackle slants and in this manner scored three touchdowns, including one 50-yard ramble in Wednesday's final by quarterback Robinson. Another favourite play, the "Tackle Eligible", saw ex-Redmen, Rein Mutso, score the first touchdown of his career.

Although their offence was obviously tops, it was their hard-hitting defence which won many games. The fast-charging line of Goldman, Fagen, Kozierok, and Swift continuously repelled the opposition, while the defensive backs, MacKellar, Parsons, Keith, and Williams, stymied any passing attempts with timely interceptions.

However, it is all over for Met. V as all 14 fellows will graduate this Spring, leaving the field open for a new champion.

DU PONT CANADA

1965 SUMMER EMPLOYMENT

Our representatives will be visiting the University

23rd, 24th and 25th NOVEMBER

to interview undergraduates in the following disciplines:

	Class of 1966	1967	1968
Chemical Engineering	x	x	x
Mechanical Engineering	x	x	
Electrical Engineering	x	x	
Commerce or Bus. Admin.	x	x	
Civil Engineering		x	

The summer openings are :

A) As Assistants to Design, Process and Development Engineers
and
B) As Vacation Relief in Production, General Plant Offices and the Laboratories

An appointment to see them can be made through your Placement Office where application forms are also available. These should be filled in and forwarded as early as possible to :

Personnel Division
DU PONT OF CANADA LIMITED
P. O. Box 660, Montreal, Quebec

DON'T BE LATE FOR A VERY IMPORTANT DATE!

Tuesday, Wednesday and Thursday
NOVEMBER
17, 18 and 19

Representatives from Bell Telephone will be on Campus to talk about
YOUR FUTURE WITH THE BELL.
Appointments for interviews can now be made with your Placement Office for male students graduating in

- ENGINEERING
  — Electrical — Civil
  — Mechanical — Physics
- SCIENCE

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